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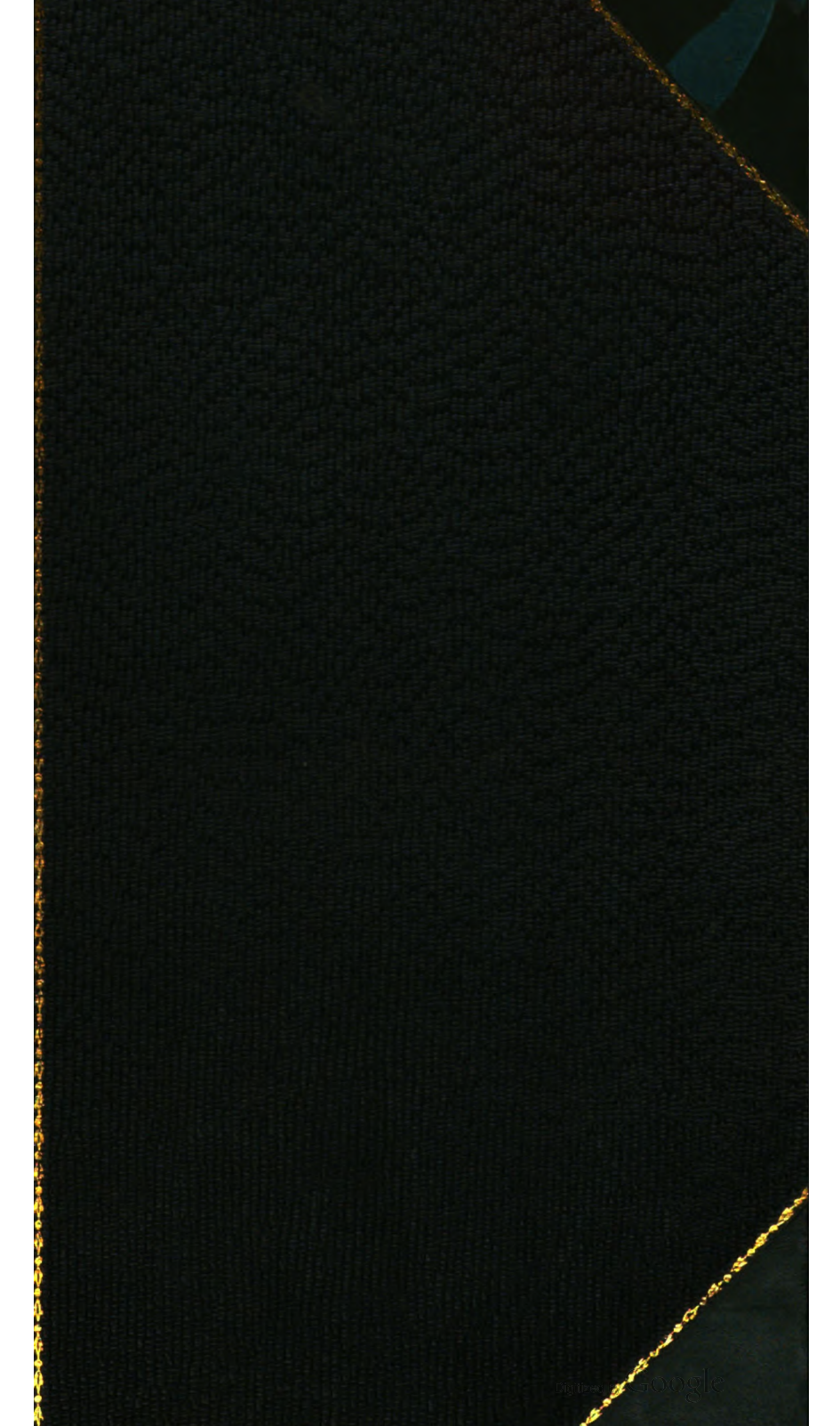
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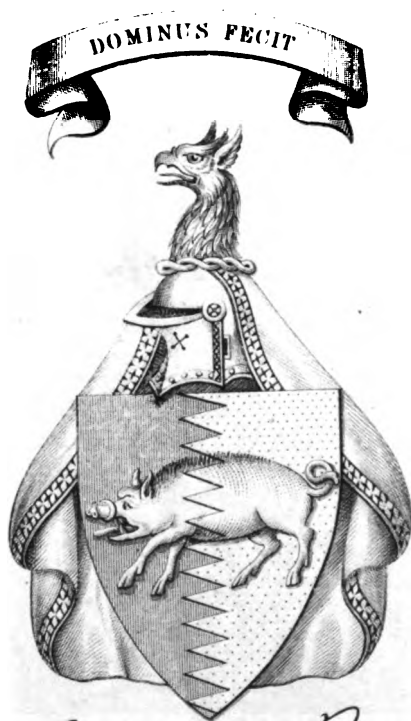
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152 d. 25



George Baird
Stichill

SOME ACCOUNT
OF THE
ENGLISH STAGE,

FROM THE
RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

*Εἰ δὲ τι παρωπται, ἢ οὐκ ἀκριβῶς ἀντιληπται, μηδεὶς ἡμᾶς γραφοτῶ μεμψικως,
ἐννοῶν ὡς πεπλανημένην ἱστορίαν συνιλιζαμεν.——EVAGRIUS, p. 473.*

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS
HISTORY IS COMPILED FROM ALL QUARTERS.

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SOME ACCOUNT

OF THE

English Stage from the Restoration

IN 1660 TO 1830.

OLD PLAYS, IN CONTINUATION.

Edward 4th. part 2d.

AT the opening of this play, King Edward had invaded France—the scenes in France occupy a considerable portion of the play—the rest of the piece relates chiefly to Jane Shore and her husband—she visits the prisons of the White Lion, the King's Bench, and the Marshalsea, with a view to give some relief to the prisoners—Capt. Stranguidge and his crew are condemned to death for having taken a French ship—tho' they did not know that King Edward had made peace with the French King—Shore had assumed the name of Flud—he is also condemned, tho' he was only a passenger in Stranguidge's ship—Jane Shore does not know her husband—she promises to use her influence with the King for their

pardon—Jane Shore is brought before the Queen—the Queen at first mocks her, and then treats her with kindness—the King enters—Jane Shore intercedes for Stranguidge, &c.—the King refuses his pardon, but afterwards grants it—Brakenbury, the Constable of the Tower, takes Shore into his service—the King dies—Jane Shore removes her effects to the house of Mrs. Blague, who is under great obligations to her—Mrs. Blague makes the strongest professions of friendship for her, but on finding that a proclamation has been issued against her, she turns her out of her house, and appropriates Jane Shore's jewels, &c. to her own use—Jane Shore, having finished her penance, is left to herself—Brakenbury brings her a prayer book, and some relief in a cloth—Young Aire, whose life she had saved, gives her a purse—Rufford reproaches her—Mrs. Blague enters very poorly with a clap-dish—Jane Shore pardons and relieves her—Shore brings his wife some victuals—Aire and Shore are taken into custody for having relieved Jane Shore—Aire is hanged—Shore is pardoned—Shore discovers himself to his wife—she swoons, and he supports her in his arms—he pardons her, and they both die—the place, where they die, obtains the name of Shore's ditch—the young princes are murdered in the course of the play—in the last scene Richard the 3d enters crowned—Rowe had probably read this play—when Jane Shore in his T. says she has not eaten for three days—Shore replies—“ Look here, “ my love, I've brought thee some *rich conserves*”—this has been justly censured as unnatural—Heywood, with more judgment, makes Shore say—

“ Here Mistress Shore, feed on these homely cates,
 “ And there is wine to drink them down withal.”

17. *Love's Mistress*—see *Psyche* D. G. 1674.

18. *Four Prentices of London*—see Reed at the end of 1743-1744.

19. *Fair Maid of the Exchange* C. 1607.

20. *Golden Age* 1611.

21. *Silver Age* 1613.

22. *Brazen Age* 1613.

23. *Lancashire Witches* 1634—this C. is said to be written by Heywood and Brome.

The rest of Heywood's plays are not printed.

THOMAS GOFF.

Goff was born about the year 1592—he was sent to Westminster school, and at the age of 18 brought in Student of Christ Church in Oxford—he died in 1627.—(*Langbaine.*)

He wrote 4 plays, which were not printed till after his death—3 of them were reprinted in 1656—they had been acted by the Students of Christ Church.

1. *The Raging Turk, or Bajazet the 2d.*—Bajazet in one scene kills two of his sons, and a faithful general—he kills a third son by the assistance of an assassin—he has three sons remaining—two of them, Selymus and Achometes, rebel against him, but separately, and in opposition to each other—Cherseo-

gles, the viceroy of Greece, who is faithful to Bajazet, by a stratagem causes the death of Selymus and Achometes with that of two perfidious Bassas—he is killed himself—Bajazet is poisoned, and succeeded by his grandson, Solyman—several of the inferiour characters are killed—Bajazet's brother is poisoned by the Bishop of Rome—there is no female character.

2. *Courageous Turk, or Amurath the First*—Amurath is dotingly in love with a Grecian Captive, called Eumorphe—and determines to make war no more—his nobles are displeased at this—and Amurath cuts off Eumorphe's head with his own hands—he gains a great victory over the Christians, and comes to survey the slain—Cobelitz, who is mortally wounded, recovers himself sufficiently to stab Amurath—this is the only incident that has any merit.

3. *Orestes*. Langbaine cautiously says, “How far our author has followed Sophocles in his *Electra*, or Euripides in his *Orestes*, I shall leave to the search of the learned reader”—both the Editors of the B. D. are so rash as to assert point blank, that the plot of this play is borrowed from the *Orestes* of Euripides, and the *Electra* of Sophocles—this T. begins with the return of Agamemnon—Orestes and Pylades are at this time young men—Clytemnestra and Ægysthus murder Agamemnon on the stage—Orestes causes a report to be spread that he and Pylades had drowned themselves—all the Greek Tragedians represent the murder of Agamemnon, by Ægysthus and Clytemnestra, as a matter of notoriety—but in this play, Orestes is quite at a loss to know who had killed his father, and goes to consult Canidia, a Witch or Enchantress—in the 4th act Orestes and

Pylades return to court, disguised as a physician and his friend—a courtier overhears their plot—they kill him to prevent a discovery—they are condemned for the murder, but reprieved—chiefly on account of the skill in medicine which Orestes is said to possess—Ægysthus and Clytemnestra enter in their night-robes about to take physic—Orestes and Pylades fasten them in their chairs—Orestes kills the young son of Ægysthus and Clytemnestra, and gives each of them a cup filled with the boy's blood—at last he kills them also—the Argive nobles give the crown to Tyndarus—he banishes Orestes, Pylades, Electra, and Strophius—the last of them dies, seemingly of a broken heart—Electra stabs herself—Orestes goes mad—Cassandra enters and rejoices at what has happened—Orestes recovers his senses—he and Pylades run at one another with thir naked rapiers, and die embracing each other—Electra is a character of no importance—the little which she does is totally different from the part assigned her by Sophocles and Euripides—in the 1st scene of the 4th act, a Nurse enters with the new-born child of Ægysthus and Clytemnestra—she sings him a lullaby, and in the course of the act the boy is big enough to plead for his life—from this account it is plain that, except the murder of Agamemnon and the madness of Orestes, little, or nothing, is borrowed from the Greek Tragedians—yet the author in his Prologue (spoken by himself) tells us that he presents a tale from Euripides.

In the 5th scene of the 3d act Orestes says—

“ There was a player once upon a stage,

“ Who striving to present a dreary passion,
 “ Brought out the urn of his late buried son,
 “ It might the more affect him, and draw tears :
 “ But I, as if I had no passion left,
 “ Not acting of a part, but really
 “ In a true cause having my father’s bones,
 “ His hollow skull, yet crawling full of worms,
 “ I cannot weep, no, not a tear will come.”

Lee has been justly censured for making *Œdipus* say that he had seen the Athenian stage—but the anachronism in this speech (which in point of language is perhaps the best in Goff’s 3 plays) is truly curious, as in addition to the absurdity of alluding to the stage, some hundred years before the stage existed, the player mentioned by *Orestes* acted the part of *Electra*, who is one of the D. P. of this very play—the story is related by *Aulus Gellius* book 7. chap. 5.—“ *Polus*, a celebrated Grecian actor, lost his son “ of whom he was dotingly fond—after a certain time “ he returned to the stage, and acted *Electra*—instead “ of having an urn with the supposed ashes of *Orestes*, he had an urn with the real ashes of his son— “ so as truly to feel the grief which he had to affect “ as an actor.”

Goff’s 3 Tragedies were probably juvenile productions—be that as it may, he was evidently destitute of judgment—the absurdities of our earliest dramatists are excusable, but when Goff commenced author, *Shakspeare* had written nearly the whole of his plays, and the stage was reduced to some degree of regularity.

Goff’s 4th play was a T. C. called the *Careless*

Shepherdess— it was printed in 1656, and had been acted at Salisbury Court.

THOMAS DEKKAR, OR DECKER.

Dekkar is said to have written (wholly or in part) 12 plays—and to have assisted in writing the *Witch of Edmonton*—about 12 plays, which are not printed, are attributed to him.

1. *Old Fortunatus*—see C. G. April 12 1819.

2. *Satiromastix*—see vol. 8 p. 568.

3 and 4. *Honest Whore*—see Reed 1743-1744.

5. *Wonder of a Kingdom*—see vol. 3d of *Old Plays* 1814-1815.

6. *Match me in London*—Tormiella is the daughter of Malevento—her father had promised her to Gazetto—she elopes from Cordova with Cordolente—they are married—he is a citizen and shop-keeper of Seville—Malevento and Gazetto follow them to Seville—the King's Procuress tells him of Tormiella—he visits her in disguise, and falls in love with her—he sends for her to court, and makes her one of the Queen's attendants—the Queen is offended and jealous of Tormiella—the King endeavours to debauch Tormiella—she continues firm in her attachment to her husband—at the conclusion, the King restores her to Cordolente, and is reconciled to the Queen—there is an underplot—Don John, the King's brother, wants

to obtain the crown—in the last scene, he renounces his ambitious views, and gains the King's pardon—this T. C. is a tolerably good play—it was printed in 1631, and had been acted at the Red Bull and the Phoenix—the title seems to be a challenge to match *Tormiella* in London, if one can—the King concludes the play with saying that *Tormiella* has no parallel.

7. *Northward Hoe*—*Greenshield* had endeavoured to seduce *Maybery's* wife, but without effect—he had contrived to get her wedding ring from her—*Greenshield* wishes to be revenged of her for her coyness—for this purpose he meets *Maybery* at *Ware*, and affects not to know him—*Greenshield* and *Featherstone* say that they had both of them been intimate with *Maybery's* wife—*Maybery* is at first much enraged—but afterwards he is convinced of his wife's innocence—*Greenshield's* wife pretends to walk in her sleep—she gets into *Featherstone's* room—but no harm happens at that time—at the conclusion, *Featherstone* is taken in to marry a woman of the town—this is a moderate C. by *Dekkar* and *Webster*—it was printed in 1607—it had been acted by the children of *Paul's*—in the 4th act, *Maybery* says to his wife—“On with your riding suit, and cry “*Northward Hoe*—let my prentice get up before “thee, and man thee to *Ware*”—hence the name of the play.

8. *Westward Hoe*, 1607, was written by *Dekkar* and *Webster*.

9. *Wyat's History*, 1607, was written by *Dekkar* and *Webster*.

10. *Whore of Babylon*, 1607.

11. **Roaring Girl**—see Reed at the end of 1743-1744.
12. **If it be not Good, the Diavel is in it**, 1612.

JOHN MARSTON.

Marston wrote 8 plays.

1. **Antonio and Mellida**—see 2d vol. of Old Plays 1814-1815.
2. **Malcontent**—see 4th vol. of Dodsley 1744.
3. **Parasitaster**—see 2d vol. of Old Plays 1814-1815.
4. **What you will**—see ditto.
5. **Insatiate Countess**—Isabella Countess of Suevia is discovered in mourning—not, as she says, for the loss of her husband, but because he did not die sooner—she marries Roberto Count of Cyprus—on the wedding night, she falls in love with Guido Count of Arsena—she elopes with him to Pavia—on seeing Gniaca Count of Gaza, who is Guido's friend, she immediately falls in love with him—she conceals Gniaca in her chamber, and from the window refuses Guido admittance—Guido and Gniaca fight—they come to an explanation, and agree to abandon Isabella, whom they denominate the Insatiate Countess—Don Sago, a valiant Spaniard, falls in love with Isabella—she instigates him to revenge her on the two Counts—Don Sago shoots Guido—he and the Countess are condemned for the

murder—she is executed—the Count of Cyprus, on being deserted by his wife, turns Friar—just before her death he enters, and gives her his pardon—there is an important comic underplot—this is on the whole a good play—the first edition is said to have been printed in 1613—there is another edition in 1631.

6. Antonio's Revenge T. 1602.

7. Dutch Courtezan—see Revenge D. G. 1680.

8. Wonder of Women, or Sophonisba T. 1606.

THOMAS MIDDLETON.

Middleton wrote 23 plays, and 2 masques—one of his plays is not printed—some of them were only written by him in part.

1. Phoenix—this is a good C.—it has been improperly called a Tragi-Comedy as there is nothing tragic in it—the 1st edition of it is said to have been printed in 1607—there is another edition in 1630—it had been acted by the children of Paul's—In the account of all the plays printed before 1698, the plot is said to be taken from a Spanish novel, called the Force of Love—the Editors of the B. D. say the same—but few plays have less about love than this—the Duke of Ferrara is persuaded by Proditor, and some other courtiers, to send his son to travel—the Prince, knowing his father to be old, thinks it more advisable to stay at home in disguise—by this mean he becomes acquainted with various abuses,

and is even hired to murder the Duke—in the last scene he discovers himself, and punishes the offenders—this play is not divided into acts, but the beginning of one act is distinctly marked, as it is said, —“ Toward the close of the musick, the Justice’s “ three men prepare for a robbery”——there is a considerable inaccuracy with regard to the Prince’s name—Phoenix seems to be the name which the Prince assumes in his disguise—Proditor twice addresses him by that name, having no conception that he is addressing the Prince—yet, in the early part of the play he says—“ Phoenix shall not live many “ months”——meaning thereby the Prince.

2. Mad World, my Masters—see the 5th vol. of Dodsley 1744.

3. Trick to catch the Old One—see the 5th vol. of Old Plays 1814-1815.

4. More Dissemblers besides Women—see vol. 4th of Old Plays 1814-1815.

5. Women beware Women—see vol. 5th of Old Plays 1814-1815.

6. Mayor of Quinborough — see 11th vol. of Dodsley 1744.

7. Changeling—see D. L. Nov. 7 1789.

8. Spanish Gipsy — see vol. 4th of Old Plays 1814-1815.

9. Witch—see vol. 6 p. 72.

10. Game at Chesse — this play was acted at the Globe for 9 days successively in 1624 — In the Induction, Ignatius Loyola discovers Errour asleep — Errour had seen in a dream a Game at Chess ready to be begun — Ignatius expresses his anxiety to see the Game — after which the play begins, and Igna-

tiuz does not say another syllable — the D. P. are the Chess men — the Whi'es are Protestants — the Blacks are Papists — at the conclusion, the Blacks receive Check Mate, and are put into the bag—this is rather a Satire divided into acts and scenes than a regular play—it might be very entertaining originally, but it has not much to recommend it to a modern reader — the Spanish Ambassador complained to James the First, that the King of Spain, the Conde de Gondomar, the Bishop of Spalato, &c. had been represented in this play in a rude and dishonourable fashion — the players were severely reprimanded — the play suppressed — and the author sent to prison —(*Chalmers*)—Middleton is said to have gotten out of prison by presenting the following petition to King James—

A harmless game, coyned only for delight,
Was played betwixt the black house and the
white.

The white house won — yet still the black doth
brag,

They had the power to put me in the bag.

Use but your royal hand, 'twill set me free :

'Tis but removing of a man, that's me. (*B. D.*)

Middleton was cited by the Council on Aug. 30 1624—the King died on March 27 1625—Middleton would probably not have regained his liberty easily, if Gondomar's interest had not been on the decline, and the intended Spanish match broken off — the play is printed without a date — the Editor of the B. D. supposes it to have been printed in 1624 — it seems however not to have been printed till 1625—in

1625, Charles the 1st was at war with Spain, and Middleton might print his play without fear of farther molestation—to my copy there is a manuscript note —“ This is not the edition of 1625” —in the play, a fat Bishop is one of the Whites — he had been a Black originally, and goes over to their side again — in the last page, there is said to be hardly room enough in the bag for his “ Spalletto paunch” — Gifford in a note on the Staple of News (p. 247.) observes — “ Antonio de Dominis, archbishop of “ Spalato, came into this country about 1622 — “ under the pretence of having renounced the errors “ of popery, he obtained considerable preferment in “ the church, and was for some time Dean of Windsor “ — Gondomar, who suspected his sincerity, set all his “ engines at work, and at length discovered the im- “ posture—Antonio then fled from England, and read “ a second recantation at Rome” — Ben Jonson’s play was first acted in 1625 — one of the characters says that the actor who played the Archbishop is dead — In the Game at Chess, the Black Knight, who is called “ The Fistula of Europe,” seems to be meant for Gondomar — in the Virgin Widow Quibble says—“ Who would have conceived that Sir “ Walter Raleigh’s blood should have cured Gondo- “ mor’s Fistula?” — and in the last scene of the Northern Lass, Bulfinch says — “ Except it were “ the Black Knight himself, or him with the Fistula.”

11. Michaelmas Term — Easy is an Essex gentleman with a landed property of £300 a year — he comes up to town—Quomodo is a rich draper—with the assistance of Shortyard and Falselight, he cozens Easy out of his estate — Quomodo has a desire to

know how his son, Sim, will manage the estate after his decease—for this purpose he pretends to be dead—Sim rejoices at his father's death—the supposed widow sends for Easy, and marries him, immediately after the funeral—Shortyard cheats Sim of the estate—Easy forces Shortyard to restore to him the title deeds of his property—there is a poor underplot—in the Induction, Michaelmas Term is personified—he tells the audience that the play has no concern with law, and only presents those accidents which might be supposed to happen in Michaelmas Term—it seems that formerly persons who resided in the country, rarely came to town except in Term time—this is an indifferent C.—the 1st edition is said to have been printed in 1607—there is a corrected edition in 1630.

12. Fair Quarrel — in the 1st act, a quarrel takes place, between a Colonel, and Captain Ager—the former calls the latter a son of a whore—each of them is at this time unarmed—the Captain is a brave man, but very scrupulous about fighting, unless he is sure of the justice of his cause—he contrives to sound his mother about the imputation thrown on her—she at first protests that she had always been faithful to her husband—but on finding her son resolute about fighting with the Colonel, she is frightened—and in order to prevent the duel, she falsely acknowledges that she had been unchaste—the Colonel and Captain Ager meet—the Captain refuses to fight—the Colonel calls him a coward—Ager considers this as a Fair ground for a Quarrel—they fight—and the Colonel is severely wounded—he becomes sensible of the injury he had done to Ager—makes

his will — and leaves his property to his sister, on condition that she should marry the Captain — the play concludes with their union, and the Colonel's recovery—in the other part of the plot, Fitzallen and Jane are mutually in love — she considers herself as his wife, in every respect, except the mere ceremony — Russell, who is her father, wishes to break the attachment between them, and to marry his daughter to Chaugh — for this purpose he causes Fitzallen to be imprisoned under a false pretence — Jane is brought to bed—a Physician who had attended her, presumes on his knowledge of this circumstance, and wishes to be intimate with her — she rejects his solicitations — a day is fixed for her marriage with Chaugh—the Physician tells Chaugh that Jane has a child — Russell to save her reputation sends for Fitzallen from the prison, and gives him his daughter — Fitzallen acknowledges himself the father of the child—Chaugh is a Cornish gentleman — he and his man, Trimtram, are comic characters—this is a good play by Middleton and Rowley — it was printed in 1617, and had been acted by the Prince's servants.

13. Randall, Earl of Chester, 1602.

14. Blurt, Master Constable, C. 1602.

15. Your Five Gallants, C. 1607.

16. Family of Love, C. 1608.

17. Roaring Girl — see Reed at the end of 1743-1744.

18. Chaste Maid in Cheapside, C. 1630.

19. Widow—see T. R. 1682.

20. Old Law—see 4th vol. of Massinger, 1805.

21. No Wit, no Help like a Woman's—see Counterfeit Bridegroom, D. G. 1677.

- 22. Any Thing for a quiet Life, C. 1662.
- 23. World tossed at Tennis 1620, Masque.
- 24. Inner Temple Masque, 1619.

JOHN WEBSTER.

Webster wrote 6 plays—he is said to have assisted Dekkar in writing 3 other plays.

1. White Devil, or Vittoria Corombona—see T. R. 1682.

2. Dutchess of Malfey—see L. I. F. 1664 — the 1st edition of this T. is said to have been printed in 1623 — there is another edition in 1640 — with the following cast—Bosola = I. Lowin : Duke Ferdinand = 1. R. Burbage — 2. J. Taylor : Antonio = 1. W. Ostler—2. R. Benfield : Cardinal = 1. H. Cundaile —2. R. Robinson : Delio = I. Underwood : Silvio = T. Pollard : Dutchess = R. Sharpe : Cardinal's Mistress = L. Tomson.

3. Appius and Virginia—see Unjust Judge, L. I. F. 1670.

4. Thracian Wonder — see vol. 6 of Old Plays, 1814-1815.

5. Cure for a Cuckold — see City Bride, L. I. F., 1696.

6. Devil's Law-case, or When Women go to Law, the Devil is full of Business—the scene lies at Naples—a nobleman called Contarino is in love with Iolenta the sister of Romelio, who is a rich merchant—she is in love with him—her brother wishes her to marry

Ercole, who is also in love with her—Ercole and Contarino fight—they wound one another severely, and, as it is supposed, mortally—Contarino sends his will to Romelio—he had left every thing to Iolenta—Romelio, in the disguise of a Jewish physician, stabs Contarino—the stiletto only performs an operation on Contarino, which his surgeons were afraid to attempt—Langbainé observes that a similar accident happened to Pheræus Jason—see Valerius Maximus book 1st—Contarino recovers, but keeps himself concealed—Ercole also recovers—Leonora, the mother of Romelio and Iolenta, was secretly in love with Contarino—Romelio tells her that he had killed Contarino—she meditates revenge, and engages her woman, Winifrid, to assist her in her plot—Leonora declares in open court, that Romelio is a bastard—not the son of her husband, but of Don Crispiano—Don Crispiano, who happened to be in the court, discovers himself—Leonora and Winifrid are convicted of having given false evidence—Ercole comes forward, and accuses Romelio of having killed Contarino—as he has no proof of his accusation, it is decreed that Ercole and Romelio should decide their difference by single combat—Ercole and Romelio fight—the combat is terminated by a Capuchin who declares that Contarino is alive—this is a good play—it was printed in 1623—it had been acted by the Queen's servants.

JOHN DAY.

Day wrote 7 plays—2 of which are not printed—he also wrote a Masque called the Parliament of Bees. (*B. D.*)

1. Isle of Gulls—this is a good C.—it is so called because in the course of it, almost all the characters are gulled—Basilus, the Duke of Arcadia, had retired to a desert Isle—he had sent a general challenge to all princes, that whoever could get his two daughters out of his charge, and could gain their hearts, should wear his imperial crown—four princes—Amintor, Julio, Lysander and Demetrius—endeavour to carry off Hippolita and Violetta—Lysander is disguised as an Amazon, and under the name of Zelmane—the Duke falls in love with Lysander, supposing him to be a woman—the Dutchess falls in love with Lysander, believing him to be a man—Lysander appoints the Duke to meet him in the bower of Adonis—he appoints the Dutchess to meet him in the same place—he sends Manasses to keep the appointment instead of himself—the Duke and the Dutchess find themselves gulled—in the mean time Lysander and Demetrius commit Hippolita and Violetta to the care of Julio and Amintor, who are disguised as Lacedemonians—instead of accompanying the ladies, they go to the Duke for the sake of telling him that they have cheated him of his daughters—Julio and Amintor keep possession of Hip-

polita and Violetta, and laugh at Lysander and Demetrius—in the underplot, Demetrius, who is disguised as a woodman, pretends to be in love with Mopsa, the daughter of Dametas—he promises to marry her, but sends her to the chapel of Adonis on a fool's errand—he tells Dametas that a treasure is hidden under Diana's oak—Dametas digs for it, but finds only a copy of verses—the 1st edition of the *Isle of Gulls* is said to have been printed in 1606—there is another edition in 1633—it had been acted in the Black Fryers by the Children of the Revels—the plot is founded on Sir Philip Sidney's *Arcadia*—it has consequently a considerable resemblance to Shirley's *Arcadia*.

2. *Travels of Three English Brothers* 1607.

3. *Humour out of Breath* C. 1608.

4. *Law Tricks* C. 1608.

5. *Blind Beggar of Bethnal Green* C. 1659.

CYRIL TOURNEUR.

Tourneur is said to have written 3 plays—one of them is not printed.

1. *Revenger's Tragedy*—see vol. 4th of Dodsley 1744.

2. *Atheist's Tragedy, or the Honest Man's Revenge*—this play was printed in 1611, and re-printed in 1792—Charlemont wishes to go to the wars—his father, Montferrers, wishes to detain him at home, and for that reason refuses to furnish him with money

—Charlemont's uncle, D'amville advances him 1000 crowns—he takes his leave of Castabella, with whom he is in love, and sets off for Ostend—during his absence, Castabella is forced to marry D'amville's elder son, Rousard—on the wedding day, Borachio, a villain in the pay of D'amville, brings a false report of Charlemont's death—Montferrers makes a will in his brother's favour—as they are walking home at night, D'amville thrusts him down into a gravel pit, and Borachio puts an end to his existence with a stone—Charlemont, on his return to France, finds Castabella weeping on his tomb—Borachio snaps a pistol at him, but it misses fire, and he is killed by Charlemont—as D'amville, in the 5th act, is applauding himself for the success with which his worldly wisdom has been attended, his younger son, Sebastian, is brought in as a corpse—Rousard dies soon after—D'amville becomes nearly frantic—Charlemont and Castabella are condemned for the murder of Borachio—D'amville requests that he may perform the office of the executioner—as he lifts the axe to strike them, he gives himself a mortal wound—before his death, he acknowledges their innocence, and his own guilt—in the course of the play he had attempted to ravish Castabella—there is an underplot in which Levidulcia, the wife of Belforest has an intrigue with Sebastian—they are discovered—Belforest and Sebastian fight, and kill each other—she stabs herself—the method which she takes to convey Fresco and Sebastian out of her chamber in the 2d act is borrowed from Boccace Day 7 Novel 6—and has been made use of in several other plays—the Ghost of Montferrers appears 4 times,

and there are other faults in this T.—yet it must be allowed to be on the whole a play of great merit—D'amville, the Atheist, is a striking character, and well supported throughout—Tourneur has had the judgment not to put into his mouth any sentiment of a dangerous tendency—the part of D'amville would just have suited Kean—in the last scene Charlemont says—“ Patience is the Honest Man's Revenge.”

NATHANIEL FIELD.

Field wrote 2 plays, and assisted Massinger in the Fatal Dowry.

1. Woman's a Weathercock 1612—in the 1st scene, Scudmore is in raptures with a letter, which he had received from Bellafront, and in which she had vowed eternal constancy to him—he shows the letter to Nevill—Nevill says that Bellafront is to be married on that very day to Count Frederick—Scudmore confronts Bellafront as she is going to church—she treats him with scorn—Nevill, who had assumed the disguise of a parson, performs the ceremony—in the course of the day, Scudmore gets access to Bellafront in disguise—he reproaches her—she pleads, that she was forced by her father to marry the Count—she seems determined to kill herself rather than let the marriage proceed any farther—Nevill invents a mask in honour of the bridal day—Scudmore carries off Bellafront, and is married to

her by a real parson—Nevill avows that he had performed the ceremony in the morning—this C. was revived by the Duke's Company—(see L. I. F: 1667)—Collier reprinted it in 1829—he does not mention the revival of it, as he certainly ought to have done.

2. Amends for Ladies—Langbaine says this C. was written as a sort of apology for the other—the 1st edition of it is said to have been printed in 1618—there is another edition of it in 1639—it had been acted at the Blacke-Fryers, both by the Prince's servants and the Lady Elizabeth's—Ingen is in love with Lady Honor—she is really in love with him, but affects to discard him—she disguises herself as a boy—her brother, Lord Proudly, gives Ingen a challenge—she discovers herself in the hope of preventing the duel—Lord Proudly insists that she should marry an old Count—she pretends to consent—just as the ceremony is about to take place, she says she is dying, and desires to have a Physician and a Priest sent for—the Physician proves to be Ingen in disguise—he and Lady Honor are married—Ingen's brother guards the door with a pistol till the marriage is made indissoluble—this scene must not be particularly described—there are two underplots—a Knight, the husband of Lady Perfect, desires his friend, Subtle, to make trial of his wife's chastity—this is taken from the novel of the Curious Impertinent—but with this difference that the lady continues virtuous—Bould, disguised as a woman, is engaged by a Widow for her attendant—they go to bed together—but the Widow will not allow him to take any liberties—at the conclusion they are married—this is a good C.—

in the titlepage it is said to contain the merry pranks of Moll Cutpurse, or the Humour of Roaring—Moll Cutpurse is a part of no importance—in the 3d act there is a scene with four Roarers.

DR. BARTEN HOLYDAY.

TEXNOΓAMIA, or the Marriages of the Arts—this C. was written by the author when Master of Arts and Student of Christ Church in Oxford—and acted by the Students of the same house before the University, at Shrove-tide—it appears from the Prologue that it was intended to have been acted before the King.

“ Our poet * * * * and does bring
 “ What he prepar’d for our Platonique King :
 “ Deeming your judgments able to supply
 “ The absence of so great a Majesty.”

The Editor of the B. D. says the 1st edition was printed in 1610—Barker says 1618, which is much more probable—Holyday has displayed great ingenuity in the composition of this Drama, but from the nature of the subject, and the great length of the piece, it could hardly fail of being dull—at the conclusion, Geographus is united to Astronomia—Geometres to Arithmetica — Poeta to Historia — and Grammaticus to Rhetorica—Magus and Astrologia are sentenced to depart from the commonwealth for ever—in the 4th act there is a neat riddle—“ It is

“ not, and yet we see it—’tis like a picture, and yet
 “ ’tis no picture — and it was drawn by a blind
 “ painter”—the solution is the rainbow as described
 by Homer.

Wood (as quoted in the B. D.) tells us, that this play was acted on Feb. 13 1617, and with no very great applause—but the performers being willing to distinguish themselves before the King, were resolved, with permission, to act it again at Woodstock—leave being obtained, it was accordingly acted on Sunday evening Aug. 26 1621—the King was tired at the end of the 2d act, and made some efforts to go, but was with difficulty persuaded to sit it out, lest the young men, who acted it, should be discouraged at such a slight—this occasioned the following epigram,

“ At Christ Church Marriage, done before the
 King,

“ Lest that the mates should want an offering,

“ The King himself did offer—What I pray?

“ He *offer’d* twice or thrice—to go away.”

(B. D.)

LODOWICK CARLELL.

Carlell is said to have written 9 plays—one of which is not printed.

1. Deserving Favourite—the first edition of this play is said to have been printed in 1629—there is another edition in 1659—it had been acted at Black

Friars—the cast was—King = Benfield : Duke = Taylor : Giacomo = Lowin : Lysander = Sharpe : Count Ultrante = Swanstone : Count Orsinio (the Hermite) = Robinson : Gerard = Smith : Clarinda = John Honiman : Cleonarda = John Tomson : Mariana = Edward Horton :—the Duke is the Deserving Favourite of the King—the Duke and Lysander are in love with Clarinda—she is in love with Lysander—Lysander, who is indebted to the Duke for his life and fortunes, endeavours, from gratitude, to prevail on Clarinda to marry the Duke—the Duke overhears *part* of a conversation between Lysander and Clarinda, which induces him to challenge Lysander—they fight and are both severely wounded—Cleonarda, the King's sister, finds Lysander, and conveys him to a lodge, where he is cured of his wounds—she falls in love with him, but wishes him still to continue faithful to Clarinda—the Duke's life is preserved by a Hermit, but he is reported to be dead—in the last scene Lysander is on the point of being executed for the murder of the Duke—the Duke appears alive—Lysander turns out to be Clarinda's brother—the Duke is united to Clarinda, and Lysander to Cleonarda—this T. C. is a good play both as to plot and language, but it must be acknowledged, that some of the principal characters act rather in a romantic than a natural way.

2 and 3. Arviragus and Philicia—see T. R. 1672—
—the King of the Saxons had brought up Arviragus, the Prince of Pickland, with his own children, Guimantes and Philicia—Arviragus and Philicia had fallen mutually in love—the King had appointed Arviragus to command his army, and had promised,

if he should be victorious, to restore to him the kingdom of Pickland, which he had usurped — Arviragus returns in triumph with the Danish general as a prisoner — but the King is so far from keeping his promise, that he attempts to have him assassinated — Arviragus leaves the court, and joins the Picts, who had risen in arms, under the command of his cousin Eugenius—the King detaches Eugenius from his friendship for Arviragus, by promising him the kingdom of Pickland, subject to a tribute—Eugenius and the Saxons are defeated by Arviragus—the King concludes a truce with Arviragus, but with a treacherous view—Adrastus kills the King, and Guimantes succeeds to the crown — thus the first part ends, without the slightest conclusion to the story.

Part the 2d. Guimantes had broken the truce, and obtained a victory, but with so much loss, that he is unable to oppose the Danes, who had just landed—Cartandes, Queen of the Danes, had vowed to sacrifice the first prisoner to Mars — Arviragus and Guiderius are brought in as prisoners, both being taken at the same time — Arviragus is reprieved till he shall be recovered of his wounds — Guiderius is the son of Eugenius, and the sworn friend of Arviragus — they have an amicable contest as to who shall be sacrificed — Cartandes overhears them, and sends them both to prison—she is going to stab Arviragus, but falls in love with him, and appoints him her general—she gives him an intimation of her passion for him, but he, from attachment to Philicia, receives it coldly — Guiderius falls in love with Cartandes — Philicia comes on in boy's clothes, and discovers herself to Arviragus — Cartandes finds them together,

and suspects Philicia to be a woman — Arviragus says she is the Prince of Scotland — they are separated—Cartandes enters to Philicia, and offers her a cup of poison to be drunk for the sake of Arviragus — Philicia declines this — Cartandes pretends that she will drink it herself — Philicia dissuades her — Cartandes says, that Oswald and Arviragus are to fight on certain conditions — Arviragus and Guiderius fight — Guiderius does not know who his opponent is— Arviragus believes Guiderius to be Oswald —Cartandes stops the fight, and says she only meant to make trial of them all — she gives Philicia to Arviragus and marries Guiderius — Eugenius and his daughter Artemia enter—with the King disguised — the King discovers himself, and marries Artemia.

4. Heraclius—see plays not acted 1664.

5 and 6. *Passionate Lover* — this T. C. is in 2 parts — they had been acted at Black Friars, but were not printed till 1655, when they were published by Alex. Goughe, the actor—at the beginning of the play, the scene lies in Burgony—the King has two sons—Agenor and Clarimant—Agenor and Clorinda, the King's niece, are mutually in love — they conceal their attachment—Agenor makes Clarimant an agent between himself and Clorinda — Clarimant falls in love with Clorinda—the King is induced, by the artifices of Cleon to proclaim Agenor a traitor—he sends a body of guards to take him prisoner — Agenor makes his escape — the scene now changes to Neustria — the King of Neustria insists that his daughter Austella should marry, but leaves her to the free choice of a husband—she dislikes the Princes who are already her suitors — Agenor enters incog-

nito — Austella and Agenor fall in love with one another at first sight—they are married between the 3d and 4th acts—Clorinda arrives in Neustria — she is attended by her woman and Cleon — Cleon attempts to ravish Clorinda — Agenor hears her cries, and comes to her assistance—he wounds Cleon, and acknowledges his marriage—he presents Clorinda to Austella — she is disguised as a boy — in the mean time the old King of Burgony had died, and Clarimant had succeeded to the throne — he invades Neustria with an army superiour to any forces which the King can raise—he demands that Agenor should be surrendered to him — Agenor surrenders himself — Clarimant resigns the crown to Agenor—and then challenges him — his motive is to revenge the injury done to Clorinda—Clorinda interposes, and prevents the duel — Clarimant knows Clorinda, but does not avow his knowledge of her — here the 1st part ends —in the 3d act of the 2d part, Clorinda resumes the dress of her sex — the Prince of Aquitain, not knowing that the King had made peace with Clarimant, comes to his assistance with a fleet — he makes love to Olinda, the King's younger daughter—Cleon had recovered of his wounds — he joins the Prince in his plans — they carry off Clorinda and Olinda to the Prince's ship — Clarimant follows, and is taken prisoner — the Prince neglects Olinda, and falls in love with Clorinda — Selina, Clorinda's woman, had from the first acted a treacherous part towards her mistress — to this she was induced by her love for Cleon — she is now sensible that his professions of regard for her are false — she determines to be revenged at all hazards — for this purpose she sets the

ship on fire — the Prince declares that unless Clorinda will marry him immediately, he will put Clarimant to death — a cry of fire is heard — the Prince makes his escape, and carries Clorinda, Clarimant, and Olinda with him as prisoners—they get to land—the Prince again gives Clorinda her choice of the two evils—Clarimant intimates that one thing would make his death happy — she understands him, and gives him her hand—at that moment Agenor and his party enter—the Prince is killed, and the play ends with the union of Clarimant and Clorinda — Cleon had thrown himself and Selina into the sea — these Tragi-Comedies, have on the whole considerable merit—it appears from the Epilogue to the 1st part, that the plot is borrowed from some story, but with omissions and additions — in the Prologue to the 2d part, the author says of himself—

“ Most here knows
 “ This author hunts, and hawks, and feeds his
 deer,
 “ Not some, but most fair days throughout the
 year.
 “ Such rude dull heavy scenes expect you then,
 “ As after suppers vapours from his pen.”

These plays are called in the titlepage, the *Passionate Lovers*, but the running title is the *Passionate Lover* — which is right — Clarimant being the only person who can be called a *Passionate Lover*, that is a person violently in love — Langbaine is correct — but the Editors of the B. D., who had probably read nothing more than the titlepage, call these plays the *Passionate Lovers*.

7. *The Fool would be a Favourite, or the Discreet Lover*, was printed in 1657—it is a good T. C.—Gudgen, a foolish conceited fellow, the son of a Yeoman, gives the first title to the play—he comes to court with the view of becoming the Duke's Favourite—he is laughed at by the courtiers—and at the conclusion, the Duke orders him to return to his sheep and oxen—the Discreet Lover is Philanthus—Agenor, the son of the Duke of Milan, is the particular friend of Philanthus—he is in love with Lucinda, but slighted by her—Lucinda, in the 3d act, falls in love with Philanthus—Aurelia, the Duke's daughter, is in love with Philanthus, but is so far from avowing her passion for him, that she takes pains to vex him—he is in love with her—but in consequence of the treatment which he has received from Aurelia, he is partly inclined to transfer his affections to Lucinda—Agenor is jealous, and wounds his friend, who will not defend himself—Philanthus is reported to be dead—in the last scene, Agenor, Aurelia and Lucinda are assembled at his tomb in the greatest grief—he appears alive—Aurelia acknowledges her love for him—Lucinda marries Agenor.

8. *Osmond the Great Turk* T. 1657.

WILLIAM ALEXANDER EARL OF STERLINE.

In 1637 Lord Sterline published his plays and poems in a small folio.

1. **Cæsus**—this T. is founded on the 1st book of Herodotus—the 1st act consists of a Soliloquy by Solon—in the 2d act the interview between Cæsus and Solon takes place—in the 3d and 4th acts Adrastus kills Atys, the son of Cæsus, by accident—Cæsus determines to make war on Cyrus—in the 5th act Harpagus tells Cyrus the story of his childhood—this is very badly contrived, as Cyrus could not be ignorant of what he had done when a boy—Cyrus in return amuses Harpagus by telling him the story of Panthea from Xenophon's *Cyropædia*—a messenger relates at full length the overthrow of Cæsus—his invocation of Solon, &c.—Cæsus concludes the play.

2. **Darius**—Act 1st—Darius makes a long soliloquy—act 2d—Alexander and Parmenio converse—act 3d—Sisigambis, Statira, the wife of Darius, and another Statira, his daughter, enter as prisoners—they bewail their fate—Alexander consoles them—Bessus and Narbazanes conspire against Darius—act 4th—an Eunuch tells Darius that his wife is dead—Patron, the leader of the Grecian mercenaries, cautions Darius against the treachery of Bessus and Narbazanes—Darius speaks the last speech in this scene—the next scene consists of a long soliloquy by Darius in chains—not the slightest interval is allowed for the events to take place, which are circumstantially related by the messenger in the last act—never was there a scene managed in a more bungling manner, as nothing could have been more easy, than to have made the Chorus, with which the act ends, precede the soliloquy—act 5th—Polystratus relates to Alexander and Hephestion the death of Darius—

a messenger relates to Sisigambis, not only the death of Darius, but also the manner in which he was made a prisoner—the author makes the 2d syllable of Darius short.

3. Alexandræan Tragedie — act 1st—this play begins immediately after the death of Alexander the Great—his Ghost makes a long speech—act 2d —his principal officers enter in consultation—they differ in their opinions—Lysimachus and Seleucus have a private conference — act 3d — Perdicas and Eumenes have a private conference—Roxane relates to Olympias the particulars of Alexander's death—act 4th—a conversation takes place between Antigonus and Eumenes — and another between Cassander and Lysimachus — Olympias concludes the act with a long soliloquy—act 5—Aristotle and Phocion moralize—this is the best scene in the play—Cassander, Lysimachus, Ptolemie and Seleucus form a confederacy against Antigonus—Seleucus gives a circumstantial account of the death of Eumenes—a messenger tells the Chorus, that Cassander had put Olympias and Roxane to death—and made himself master of Macedon—a Chaldæan foretells the fate of Antigonus, &c.—the author in this T. has comprehended all the principal events relative to Alexander's successors.

4. Julius Cæsar—act 1st—Juno makes a long speech—act 2d—a conversation takes place between Cæsar and Antony—and another between Decius Brutus and Cicero—act 3d—Cassius and Marcus Brutus consult about restoring their country to liberty — Brutus communicates his intentions to Portia—act 4th—Brutus, Cassius, &c. determine

to kill Cæsar — Calphurnia dissuades Cæsar from going to the Senate-house—Decius Brutus persuades him to go—Cæsar makes a long soliloquy—he is killed between the 4th and 5th acts—in the 5th act, Brutus and Cassius defend what they have done—Antony proposes that Cæsar should be buried and his acts confirmed—Cicero exhorts to peace—a messenger relates to Calphurnia the particulars of Cæsar's death.

Malone says that Alexander printed his Julius Cæsar in 1607, before which time he had left Scotland, and had been appointed gentleman of the privy chamber to Prince Henry—Malone supposes that Alexander's play was printed before Shakspeare's Julius Cæsar was acted.

William Alexander is said to have been made a knight in 1614, and an earl in 1633—(B. D.)—his Tragedies have strongly the appearance of having been written in Scotland, before the author was acquainted with the London theatres and the English plays — Malone says that in the first edition of them, they abounded with Scoticisms, which were corrected in the edition of 1637— they are not the plays of a courtier, for Alexander has not inserted any sentiments in them, which would particularly recommend them to the favour of James the 1st—Alexander appears to have been a man of good natural abilities, but utterly destitute of any skill in the Drama—his plays are sensible, but dull in the extreme—he begins each of them with a speech of an enormous length, by way of Prologue—and concludes each act with a Chorus.

RICHARD BROME.

Brome wrote 15 plays—all of which (except the *Jovial Crew*, and the *Northern Lass*) are scarce—next to an edition of Shirley's plays, nothing is so much wanted as an edition of Brome's—the Editor of the *Old Plays* in 1814-1815 says—"A Gentleman, who is possessed of a complete copy of Brome's works, has made some progress in preparing them for the press."

In 1658 five of Brome's plays were published in one volume.

1. *A Mad Couple well Matched*—see *Debauchee* D. G. 1677.

2. *Novella*—*Victoria*, a Roman Lady, and *Fabritio*, a young Venetian, were mutually in love—*Pantoloni*, *Fabritio's* father, had recalled him to Venice—he insists that he should marry *Flavia*, the daughter of *Gaudagni*—*Victoria* comes to Venice—calls herself the *Novella*—and pretends to be a courtesan—she sets a very high price on herself, in the hope that no person will come up to it—the price keeps off most of her admirers, but *Swatzenburgh* offers her the proposed sum—she is obliged to tell him her real plan, and solicit his pardon—at the conclusion, *Fabritio* and *Victoria* are united—*Burgio*, who is apparently her pimp, turns out to be her brother, and a Friar—*Francisco* is in love with *Flavia*—he

gets admittance to her in the disguise of a pedlar woman—carries her off, and marries her—this is a very good C.—it was acted at Black-Friers in 1632—it appears from it that persons who spoke a Prologue wore a particular dress——

“ Should I not speak a Prologue, and appear
 “ In a starch'd *formal beard and cloak*, I fear
 “ Some of this auditory would be vex't,” &c.

Thus in the Prologue to Love and Honour——

“ Him at an easy charge we could provoke
 “ To a kind doom, with this *grave long old cloak*.”

3. Court Beggar—the Court Beggar is Sir Andrew Mendicant—he hopes to get preferment through the interest of Sir Ferdinand—Sir Ferdinand's object is to seduce Mendicant's daughter, Charissa—Charissa and Frederick are mutually in love—Mendicant opposes their union—Sir Ferdinand is supposed to run mad for the love of Lady Strangelove—in order to effect his cure, she admits him into her house—the Doctor prevails on her to make Sir Ferdinand a visit in his chamber—Sir Ferdinand attempts to ravish her—she calls for assistance—she suspects that the Doctor was concerned in the plot against her—she threatens him with a severe revenge—he is so frightened that he acknowledges Sir Ferdinand is not really mad—this is a very good scene, but it must not be particularly described—Sir Ferdinand is conveyed to Mendicant's—Lady Strangelove keeps Mendicant in talk while Charissa is married to Frederick—Mendicant supposes that she is going

to be married to Sir Ferdinand—Lady Strangelove gives her hand to Sir Ferdinand—for which Swaynwit assigns a humorous reason—this is on the whole a good C.—it was acted at the Cockpit in 1632—much is said about monopolies and projects, which might entertain originally, but is now very dull—one of the projects is to help the watermen for the loss—

“ They’ve suffered by Sedans, under which project

“ The subject groans, when for the ease of one

“ Two abler men must suffer.”

Sedan chairs were introduced into England by the Duke of Buckingham—they gave great offence at first.

Lady Strangelove says—“ They shall be men
“ Of science, art, and action.”

“ *Swaynwit.* Of action Madam? who do you mean? the players?

“ *Lady Strangelove.* Why not? I love their quality and them.”

4. *City Wit, or the Woman wears the Breeches*—Crazy is a young citizen who has fallen into decay owing to his honesty and good nature—his wife’s mother, Mrs. Pyannet Sneakup, is a woman of an eternal tongue—she governs her husband—she had bought a place at Court for her son, Toby—on Crazy’s failure she takes her daughter from him—Crazy disguises himself as a physician—he is called in to Mrs. Tryman who passes herself for a rich widow—her associate, Crack, tells Crazy that her sickness is

only counterfeit—Mrs. Tryman pretends to make her Will—she sends all the company out of the room, and acknowledges to Crasy that she is a woman of the town—Crazy next disguises himself as a messenger from Court—Mrs. Pyannet sends her husband to Court with two jewels, which she had purloined from Crasy—Crazy tricks Sneakup out of the jewels—in the 4th act, he is dressed as a dancer—Ticket and Ruffit are two courtiers, who have a design on Mrs. Crasy—Crazy gets £100 from one of them, and a jewel from the other—after which he contrives to have them both well beaten—Mrs. Tryman had promised to marry Linsy-Wolsey, a thrifty citizen—she really marries Toby—previously to her marriage, she makes Mrs. Pyannet give Crasy £100 to exempt her from a supposed pre-contract with him—in the last scene, Crasy enters in his old habit—he acknowledges what trade Mrs. Tryman had followed—Mrs. Pyannet offers her a chain to release her son from his marriage—Tryman agrees to do so—she says to Mrs. Pyannet —“ Only on this condition, that if you “ intend longer to be master of your husband, you “ will henceforward do as I do—look you, wear the “ breeches”—Tryman proves to be Crasy’s apprentice, Jeremy—Crazy, at the conclusion, promises to restore to the different characters all that he had gotten by his slights, more than was his due from them—this is a very good C.—it does not appear at what time, or at what theatre, it was acted—the Prologue, printed with it in 1653, says that the play—

—————“ Had past with good applause
 “ In former times : for it was written when

“ It bore just judgment, and the seal of Ben ;
 “ Some in this round may both have seen’t and
 heard,
 “ Ere I, that bear its title, wore a beard.”

5. *Damoiselle, or the New Ordinary*—this C. was not printed till 1653, but it seems to have been one of Brome’s earliest productions, as he says in the Prologue—

“ Our playmaker—for yet he won’t be call’d
 “ Author, or poet.”

Sir Humfrey Dryground is an old Knight, who has spent the far greater part of his estate—in the first scene he borrows £1000 of Vermine to forward a project he had formed in favour of Brookall’s son—whose father had been ruined by Vermine—the *Damoiselle* is Frances—the supposed daughter of Sir Humfrey—she is said to have been born and bred in France—Sir Humfrey assumes the name of Osbright—opens the *New Ordinary*—and entertains gratis for two or three days—he proposes that one hundred gentlemen should raffle for Frances, each of them paying £20—Sir Humfrey releases Wat from prison to assist him in his designs—he employs him in the first place to get Alice, Vermine’s daughter, from her father’s house—Wat is Vermine’s son—the project for prostituting Frances is apparently so infamous, that the rabble attempt to pump Wat—he is rescued from them, but is kicked and abused—Wat is a reprobate, but he becomes so ashamed of the part assigned to him by Sir Humfrey, that at the close of the play he determines to reform—Sir Humfrey ex-

plains to the gentlemen, who were to raffle for Frances, what his real design was—several of them resign their money to Frances—who turns out to be a young man, and Brookall's son—by Sir Humfrey's means he marries Vermine's daughter—Vermine is reconciled to his children, and renounces his usurious practices—there are two underplots—this is on the whole a very good C.

6. *Antipodes* acted in 1638, and printed in 1640 — the author says it was generally applauded, and well acted at Salisbury Court, but that it was intended for the Cockpit stage, in the right of his most deserving friend William Beeston — this is a very good C. — *Peregrine* has studied *Mandevile* and other writers of travels, till he is become disordered in his wits — the Doctor, who undertakes to cure him, proposes that they should travel together to the *Antipodes* — telling him that the *Antipodes* under England are English —

“ To the exterior shew : but in their manners,
 “ Their carriage, and condition of life,
 “ Extremely contrary.”

He then gives his patient a strong sleeping potion, and conveys him to the house of a Lord — when *Peregrine* wakes, a Play is acted before him to represent the manners of the *Antipodes* — every thing is done contrary to what is usual — two Sergeants with drawn swords run from a Gentleman, who wishes them to arrest him — a Lawyer refuses all fees — a Citizen makes a complaint of a Gentleman who will not cuckold him, &c. &c. — at the conclusion of the Play, *Peregrine* recovers his senses—there is an un-

derplot, in which Joylesse, Peregrine's father, is cured of his jealousy.

7. *Jovial Crew*—see 6th vol. of Dodsley 1744.

8. *Sparagus Garden*—see L. I. F. 1665 — Justice Touchwood and Justice Striker are mortal enemies — Young Touchwood and Annabel, the granddaughter of Striker, are mutually in love — Old Touchwood threatens his son with his daily curse, unless he will not only renounce his love to Annabel, but do her family some extraordinary mischief — Striker threatens to turn Annabel out of doors, if she should ever look upon Young Touchwood—Annabel, by the persuasion of her lover, pretends to be with child by him — to give her pretence the appearance of reality, she dresses herself with a cushion — this circumstance is borrowed from *May's Heir* — Old Touchwood is told, but under an oath of secrecy, what is supposed to have happened to Annabel — he gives his son 100 pieces and directs him to go into France—he is so delighted that he can hardly avoid breaking his oath — at the conclusion, the young people are married, and the old ones reconciled — there is an important underplot — Timothy Hoyden comes to town to be made a gentleman—Monylacks and his confederates cheat him out of £400 — Sir Hugh Monylacks is the father of Annabel — he had buried his wife, and spent his estate — he lives by shifts—Annabel had been taken from him by Striker.

9. *Northern Lass*—see T. R. 1684.

Alexander Brome, who in 1653 had published one volume of Richard Brome's plays, printed a second volume of them in 1659 — this is the date of the titlepage, but the *Love-sick Court* — Covent

Garden Weeded, and the New Academy have the date 1658.

10. *English Moor, or the Mock Marriage*—this is a moderate C.—it consists of two plots—*Theophilus* and *Millicent* are mutually in love—she is compelled by her uncle to marry *Quicksands*, an old usurer—some gallants present *Quicksands* with a masque of horns — he is disconcerted, and agrees to put off the consummation of his marriage for a month, on condition that *Millicent* will black her face, and pass for a Moor — *Millicent* makes her escape — *Phillis* is dressed as the Moor — *Nathaniel Banelass* supposes *Phillis* to be *Millicent*—he becomes so intimate with her, that *Quicksands* vows he will be divorced — at the conclusion, *Theophilus* is to be married to *Millicent* — *Banelass* agrees to marry *Phillis*, whom he had debauched before the play begins — in the other plot, *Meanwell* and *Rashley* have been absent from their homes for a year — they are supposed to have killed one another in a duel — *Arthur*, *Meanwell's* son, and *Lucy*, *Rashley's* daughter, bear the supposed loss of their fathers with resignation — *Theophilus*, *Rashley's* son, and *Dionysia*, *Meanwell's* daughter, are desirous of revenge — *Dionysia* disguises herself as a man — just as she is about to fire off a pistol at *Theophilus*, *Rashley* and *Meanwell* enter — *Arthur* marries *Lucy* — it appears from the Prologue that the players had been silenced for some offence taken by the persons in power—this may perhaps allude to *Middleton's Game at Chess*.

11. *Love-sick Court, or the Ambitious Politique* — *Philargus* and *Philocles* are supposed to be twin brothers, and the sons of *Thymele* by the late

General — they are both in love with Eudina, the Princess of Thessaly — they consult the oracle of Apollo, and return with an obscure answer — they have an amicable contention — each of them wishes to resign Eudina to the other—Eudina gives neither of them a preference — in the 5th act, Philargus is supposed to be poisoned — the King insists that Eudina should marry Philocles — Thymele declares that Philocles is not her son, but the son of the King and his late Queen—the supposed poison turns out to be an opiate — and the play ends with the marriage of Philargus and Eudina — the Ambitious Politician is Stratocles — he is desirous of marrying the Princess—the plot of the Love-sick Court is very improbable, but on the whole it is a pretty good Comedy, or rather Play — Garrula, an old midwife, and Geron, a foolish scholar, are laughable characters — Thymele, being conscious that Garrula knows the secret about Philocles, is perpetually afraid that she should divulge it — Alex. Brome in printing the D. P. of this play has been guilty of a shameful mistake, Philargus, instead of Philocles, is said to be the Prince, and the supposed son of the late General.

12. The Weeding of the Covent-Garden, or the Middlesex Justice of the Peace—this C. has no main plot — Crosswill is a good character — he is sure to object to whatever is proposed to him—he frequently accedes to what he had a short time before rejected —his children sometimes carry a point with him, by affecting to desire just the contrary to what they really wish—this play seems to have been written at the time when Covent Garden was built—it is said

that some of the houses are not quite finished, and that the Piazza will excel that at Venice — In Jan. 1671-2 the Theatre Royal in Brydges Street and one side of Covent Garden were burnt—the houses were rebuilt, but not the Piazza — Justice Cockbrain is desirous to Weed Covent Garden, that is to drive out of it the disorderly persons who seem at first to have inhabited or frequented it — Brome says in a second Prologue—

“ Tis not amisse ere we begin our Play,
 “ T’ intreat you, that you take the same surveigh
 “ Into your fancy, as our Poet took,
 “ Of Covent Garden, when he wrote his Book ;
 “ Some ten years since, when it was grown with
 weeds,
 “ Not set, as now it is, with noble seeds,
 “ Which made the Garden glorious. And much
 “ Our Poet craves and hopes you will not grutch
 “ It him, that since so happily his Pen
 “ Foretold its faire improvement, and that men,
 “ Of worth and honour should renown the place,
 “ The Play may still retain its former grace.”

And in a second Epilogue—

“ Tis done. And now that Poets can divine,
 “ Observe with what Nobility doth shine
 “ Faire Covent-Garden. And as that improves,
 “ May we finde like improvement in your loves.”

13. New Academy, or New Exchange—this is a pretty good C.—Old Matchil is a merchant—he had brought up Lafoy’s daughter, Gabriella, in England —Old Lafoy had brought up Matchil’s son in France

—in the 1st act, Matchil receives a forged letter to tell him that his son had been turned out of doors by Lafoy, and had afterwards been killed in a duel—in return he turns Gabriella out of his house—his own daughter, Joyce, is so attached to Gabriella, that she will not be separated from her—Matchil marries his maid—Matchil's half brother, Strigood, is a worthless fellow—he persuades Joyce and Gabriella to assist him in opening a New Academy for fashions—he has no scruples about prostituting them, but they are virtuous—Young Matchil and Young Lafoy arrive in London—they fall in love with Joyce and Gabriella—at the conclusion each of them seems to have married his own sister—Hardyman says they must exchange wives, and marry in due order—Lafoy Jun. calls this a New Exchange—the young people however are not completely married till after they understand how they are related—there are two underplots—Camelion is an uxorious citizen, who seems determined not to be jealous of his wife—she is very desirous to make him jealous—and at last he is forced to think her too intimate with Valentine—Valentine is her half brother—she knows him, but he does not know her—Sir Swithin Whimby proposes to marry Lady Nestlecock, and to give his niece, Mrs. Blithe, to her son—Nehemiah Nestlecock is a foolish youth—his mother dotes upon him—Mrs. Blithe prefers Erasmus—Lady Nestlecock marries Valentine.

14. Queen and Concubine—the King of Sicily wins a battle chiefly by the valour of Sforza, who is his General—during their absence the Queen, Eulalia, had sent for Sforza's daughter, Alinda, to court

—the King falls in love with Alinda—she is of an ambitious disposition, and is much pleased with the King's addresses to her—Sforza is very indignant with his daughter, and threatens to take away her life—the King, who had overheard their conversation, sends Sforza to prison—he accuses the Queen of adultery with Sforza, and by means of false witnesses obtains a divorce—Alinda is married to the King—she is very desirous of having Eulalia murdered—some persons are employed for that purpose—but they all fail in their attempts—the King, at the instigation of Alinda, condemns Sforza and his own son to death—they are preserved by Petruccio—the King is at last convinced of Alinda's wickedness—he is reconciled to Eulalia—Alinda becomes penitent, and requests to end her days in a nunnery—the King resigns the crown to his son, and retires to a monastery—the Queen and Horatio are patterns of loyalty—she submits to the ill treatment which she receives without a murmur, because it comes from the King—he is always of the same opinion with the King—when the King changes, he changes immediately.—this is on the whole a good Comedy, or rather Tragi-Comedy—it has one great fault—Eulalia, after her disgrace, is endowed with the power of working miraculous cures—these cures, with the other good things which she does, make her very popular with the persons in the country among whom she lives—the fault is the more inexcusable, as the plot might have been conducted without any supernatural means.

15. Queen's Exchange—Osrick, King of Northumbria, sends Theodrick to Bertha, Queen of the West

Saxons with an offer of marriage — Bertha likes Osrick's picture, and accepts his offer — she banishes Segebert for opposing her marriage — Segebert has 3 children — Anthynus, Offa, and Mildred — Offa is most undeservedly his favourite — Anthynus accompanies him in his banishment — Offa, with some assassins, follows them towards Northumbria—Offa gives Segebert a dangerous wound, but is prevented from killing him — Anthynus goes out to look for assistance — a Hermit and his servant carry off Segebert — Anthynus is much distressed at not being able to find his father's body — in the mean time Theodrick had returned to Northumbria — he shews the King Bertha's picture — the King is pleased with it — Theodrick afterwards shows him the picture of Mildred with whom he had fallen in love—the King is struck with the superiour beauty of Mildred—he conceals his passion for her—he falls into a sort of melancholy or madness — in one of his freaks he disguises himself as a pilgrim—some of his courtiers find Anthynus asleep in a thicket — Anthynus being disguised as a pilgrim, and having a strong personal resemblance to the King, the courtiers mistake him for Osrick, and place him in the King's chamber — a Genius prompts Anthynus not to undeceive them — Bertha arrives in Northumbria — she marries Anthynus, supposing him to be Osrick — Osrick had set off for the kingdom of the West Saxons — on his arrival there, he is mistaken for Anthynus — Bertha returns home with her husband—Osrick marries Mildred — Segebert recovers from his wound — Offa goes mad — he had not only attempted to kill his father, but likewise to ravish his

sister—there are some comic characters — particularly the King's Fool — this is on the whole a very good play, but the plot in some parts of it is improbable—it was not printed till 1657 — in the titlepage it is said to have been acted at Black Friars, but the Bookseller in his address to the reader says, that he does not know when it was written, or where it was acted.

Brome assisted Heywood in writing the Lancashire Witches—he is said to have written 6 other plays, which are not printed — 2 of them in conjunction with Heywood.

THOMAS RANDOLPH.

Randolph was educated at Westminster and Cambridge—he became Fellow of Trinity College—he was not only admired by the wits of the University, but likewise beloved and valued by the poets and men of the town in his age—(*Langbaine*) — he wrote 5 (not 6) dramatic pieces.

1. *Aristippus*—this Drama is in one act — the 1st edition is said to have been printed in 1631 — there is another edition in 1668 — it is said to have been presented in a private shew—it is not calculated for general representation, as it abounds with expressions which must be unintelligible to a common audience—the scene lies in the University of Cambridge — the piece contains a considerable degree of humour. The *Conceited Pedlar* is printed at the end of *Aristippus*, it has no connexion with the Drama, being

merely an address from the Pedlar to his customers in the University — he comments with a great deal of humour on the things which he offers for sale.

2. *Jealous Lovers*—see D. G. 1682.

3. *Muses Looking Glass* — see C. G. March 14 1748.

4. *Hey for Honesty, Down with Knavery* 1651 — this C. is said in the titlepage to have been translated from Aristophanes by Randolph, and to have been augmented and published by F. J. — Randolph has however rather attempted to adapt the *Plutus* of Aristophanes to modern times, than give a regular translation of it—the scene lies in London — the Just man and the Sycophant are turned into Gogle of Amsterdam and a Sequestrator—Poverty is attended on by an Englishman, a Scotchman, an Irishman, and a Welchman — the first of these is Orator Higgin of the Beggars' Bush — at the conclusion Carion marries Honesty—the dialogue is well written and the absurd mixture of ancient and modern manners does not excite the disgust which might have been expected — F. J. must have made considerable additions, as many circumstances are mentioned which did not take place till after Randolph's death.

5. *Amyntas, or the Impossible Dowry* — see the end of L. I. F. 1703.

THOMAS MAY.

May wrote 5 plays.

1. Heir — see *Stolen Heiress* L. I. F. Dec. 31 1702.

2. *Old Couple*—see vol. 7 of *Dodsley* 1744.

3. *Cleopatra, Queen of Ægypt* — this T. was printed in 1639—it had been acted in 1626 — the scene lies in Ægypt, but not entirely at Alexandria — the play begins before the open rupture between Octavius Cæsar and Antony—the battle of Actium takes place between the 2d and 3d acts — in the 3d act, Antony enters dressed as Timon (see *Plutarch*) — in the 4th, Cleopatra wavers between Cæsar and Antony—in the 5th, Antony stabs himself—Cæsar attempts to deceive Cleopatra, but is deceived by her—Cleopatra enters in robes of state — Antony's hearse is brought in — she applies the asp — Cæsar and his friends conclude the play — this is on the whole a good T. — there are some few comic speeches.

4. *Julia Agrippina, Empresse of Rome*—this T. was acted in 1628, and printed in 1639 — the dialogue is well written, and the D. P. are justly delineated—but the piece has nothing in it striking or interesting — it is hardly possible to bring such characters as Nero and Agrippina on the stage with good effect — the other principal parts are, Pallas, Narcissus, Petronius, Otho, Seneca, Burrhus, and

Poppæa — Claudius dies in the 3d act — Agrippina is killed in the last scene — the conclusion is very correct as a history, but very flat as a drama — for the history see Tacitus, Ann. 12-13-14.

5. Antigone T. 1681—see the Antigone of Sophocles 1758-1759.

May was originally a courtier, but in the time of the civil war, he sided with the Parliament, and was made their historiographer (*B. D.*)—Lord Clarendon says — “ He prostituted himself to the vile office of “ celebrating the infamous acts of those who were “ in rebellion against the King ; which he did so “ meanly, that he seemed to all men to have lost his “ wits, when he left his honesty ; and shortly after “ died miserable and neglected, and deserves to be “ forgotten” — Lord Clarendon is any thing rather than an impartial historian — it is by no means clear that May died neglected, as the Parliament erected a monument to his memory in Westminster Abbey—it is quite certain that he does not deserve to be forgotten — May’s History is a book in good repute—and his plays do him great credit — Lord Clarendon himself says—“ His parts of nature and “ art were very good, as appears by his translation of “ Lucan, and more by his Supplement to it.”

SHAKERLEY MARMYON.

This author wrote 3 Comedies—he is said to have written a 4th which is not printed.

1. **Holland's Leaguer** was acted by Prince Charles' servants at the private house in Salisbury Court, and printed in 1632 (*Langbaine*)—the cast was—Fidelio = Edward May : Philautus = William Brown : Trimalchio = Andrew Keyne : Capritio = Henry Gradwell : Miscellanio = Thomas Bond : Ardelio = Ellis Worth : Agurtes = Matthew Smith : Autolicus = James Sneller : Snarle = Richard Fowler : Jeffry = Robert Huyt : Faustina = Richard Godwin : Millescent = John Wright : Triphœna = Robert Stafford : Margery = Richard Fouch : Quartilla = Arthur Savill : Bawd = Samuel Mannery :—this is a tolerably good C.—several passages from Juvenal, Petronius Arbiter, &c. are well introduced—the Lord Philautus is self-conceited to the last degree—he is encouraged in his folly by Ardelio, who is his steward and parasite—Philautus is brought to his sober senses by Faustina—she turns out to be his sister—the bulk of the play consists of an underplot with comic characters—the 4th act passes chiefly before a brothel, which is repeatedly called the Leaguer, and sometimes a castle or fort—Trimalchio and Capritio (two Gulls) with the Tutor of the latter, and Ardelio, are taken up by a pretended constable and watchmen, as they are coming from the Leaguer—In the Hollander one of the characters says—

—————“ Have you not constant
 “ She souldiers in your citadell? none such
 “ Had *Holland's Leaguer* ; Lambeth Marsh is
 held
 “ A Nunry to your Colledge.”

In the *Knave in Grain* a brothel is repeatedly called a Leaguer.

2. *Fine Companion*—this is a moderate C.—Aurelio, an elder brother, is disinherited—in the 1st scene he says of Carelesse, his younger brother—

—————“ He has a foolish flashing wit,
 “ But no solidity of mind or judgment ;
 “ And now imagines he can salve it up
 “ By being stil’d *A Fine Companion*.”

There is not much plot—Littlegood wants his two daughters to marry Dotario and Spruce—Carelesse, dressed as Dotario, runs away with Æmilia and marries her—Aurelio marries Valeria in the disguise of a Doctor—the *Fine Companion* was printed in 1633, and had been acted at Salisbury Court.

3. *Antiquary*—see vol. 7th of Dodsley 1744.

HENRY GLAPTHORNE.

Glapthorne wrote 5 plays—he is said to have written 4 other pieces which have not been printed.

1. *Albertus Wallenstein*—see *Old Plays* 1823-1824.

2. *Argalus and Parthenia*—see T. R. 1682.

3. *Ladies’ Privilege*—see *Old Plays* 1823-1824.

4. *Wit in a Constable*—see L. I. F. 1665.

5. *Hollander*—this is a tolerable C.—it was written in 1635, but not printed till 1640—it had been acted at the Cockpit in D. L.—Freeman being sen-

sible that Mrs. Know-worth was in love with him, as he was with her, fears that she may change, and employs Martha, disguised as a man, to belie him—Mrs. Know-worth acts as Freeman wishes her, and he begs her pardon for his distrust of her regard—Artlesse, a pretender to physic, keeps a sort of convenient house—Sconce, a naturalized Dutchman, means to marry his daughter, but is in fact married to Martha—Sir Martin Yellow is very jealous of his wife, but at the catastrophe he is convinced of her virtue.

WILLIAM CARTWRIGHT.

Cartwright wrote 4 plays—Langbaine speaks highly of him, as a scholar, a divine, and a poet—but his plays are far from capital, their merit consists chiefly in the dialogue.

1. Royal Slave—Arsamnes, King of Persia, had conquered the Ephesians—it is said to be a custom in Persia, to make one of the captives a king for 3 days, and then to sacrifice him to the Sun—Cratander is selected for that purpose—an oath is administered to him that he will commit no treason against the state—he conducts himself in such a manner that the Queen is struck with admiration of his virtue—she and the other Ladies shut themselves up in the castle of Arsamnes, with Cratander—and refuse to surrender, till the King promises to give Cratander his life, and the Ephesians a tolerable degree of

liberty—the language and sentiments of this T. C are good—the plot is unnatural to the last degree, and consequently bad—4 of the Ephesian captives, and a Persian jailor, are comic characters—this play was presented to the King and Queen by the Students of Christ Church in Oxford, Aug. 30 1636—Busby, afterwards the famous master of Westminster school, approved himself a second Roscius—see Langbaine.

2. *Lady Errant*—the serious scenes in this T. C. are romantic and unnatural—the King of Cyprus is from home, and carrying on a war in Crete—in the mean time the Prince of Crete is in Cyprus making love to the Princess—in the comic scenes, the women form a conspiracy against the men, with a view to get the affairs of the state into their own hands—this is borrowed from Aristophanes—it begins well—promises much, and ends very flatly.

3. *Siege, or Love's Convert*—this is on the whole a tolerably good T. C.—the author has prefixed to it, in Greek and French, the passage in Plutarch's life of Cimon, from which the main incident of his play is borrowed—“Pausanias commanded a virgin of Byzantium to submit to his embraces—she was forced to comply, but requested that the light might be put out—in the dark she happened to overturn the lamp—the noise awakened Pausanias, who supposing her to be an enemy, drew his dagger, and killed her”—the rest of the piece seems to be entirely fiction—Misander the Tyrant of Thrace, had besieged Byzantium, and reduced the citizens to such straits, that they are compelled to send him the pictures of their three most beautiful virgins, one of whom is to be made the victim of his lust—he selects

Leucasia—her father advises her to preserve her honour by killing the Tyrant—but when it comes to the point, she hesitates—the light being put out, **Misander** wakes, snatches a dagger, and stabs her—when he finds what he has done, he calls for a surgeon, and watches her recovery with the utmost solicitude—she does recover, and then her father urges her to poison **Misander**—in the mean time she has fallen in love with him—she drinks the poison herself—it proves however only a sleeping potion, and the play ends with the marriage of **Misander** and **Leucasia**—**Misander** is completely **Love's Convert**, but his total change of conduct is highly unnatural—there is a comic underplot.

4. **Ordinary**—this is by far the best of **Cartwright's** plays, and as such was judiciously selected by **Dodsley** for reprinting—see **Dodsley** vol. 10 1744—the last 3 of these plays were not published till 1651—8 years after the author's death—the **Royal Slave** was printed in 1639.

WILLIAM ROWLEY.

Rowley was an actor as well as an author—he is said to have written 6 plays, and to have assisted in writing 9 more—5 unpublished plays are attributed to him by the Editors of the **B. D.**—one of which—the **Parliament of Love**—was probably the play written by **Massinger**, and printed in his works in 1805.

1. *New Wonder, a Woman never Vext*—see C. G. Nov. 9 1824.

2. *Match at Midnight*—see vol. 6th of Dodsley 1744.

3. *All lost by Lust*—see Haymarket May 1705.

4. *Witch of Edmonton*—see Ford's plays 1811.

5. *Birth of Merlin, or the Child has found his Father*—this play was not printed till 1662—in the titlepage it is attributed to Shakspeare and Rowley, but it is very improbable that they should join in writing this, or any other play, as they belonged to different theatres—the scene lies in Britain—the Saxons defeat the Britons—a Hermit armed with his cross and staff fronts the Saxons—such supernatural brightness appears above his head, that the Saxons are amazed, and in their turn defeated—Artesia, the sister of Ostorius the King of the East Angles, comes to Aurelius the King of Britain to treat about peace—Aurelius falls in love with her and marries her, in spite of the remonstrance of the Hermit—Donobert has two daughters—Constantia and Modestia—he wishes them to marry the Earl of Cornwall and the son of the Earl of Gloster—Constantia agrees to marry the Earl of Cornwall—Modestia determines to lead a religious life—Constantia attempts to dissuade Modestia from her resolution, but is herself converted by Modestia—they both become nuns—a considerable portion of the play is comic—Joan the sister of a Clown is with child—she cannot tell who the father of the child is—she only knows that he was dressed like a courtier—they come to court to look for the father of the child—the Devil proves to be the father—he

tells Joan that her child shall be famous till doomsday—Merlin is not only born with a beard and with all the faculties of a man, but is also endowed by the Fates with the gift of prophecy—the Devil orders Merlin to go into Wales, where Vortiger is King—Uter, the brother of Aurelius, with the British nobles, makes war on Vortiger—Vortiger is killed—Merlin tells Uter, that Aurelius is poisoned by the Saxons—a dragon's head appears in the heavens—Merlin says this is an emblem of Uter—Uter is saluted as King—he assumes the surname of Pendragon—the Devil wishes to renew his amorous intercourse with Joan—she refuses—the Devil orders a spirit to carry her off—Merlin rescues his mother, and encloses the Devil in a rock—Merlin prophesies to Uter that his son, Arthur, shall become Monarch of the West, and that the greatest honour a Knight can receive, shall be to feast with him at his royal table at Winchester—the serious scenes of this play are tolerable—the comic scenes are good—Rowley himself probably acted the Clown, who is the best character.

6. *Shoemaker's a Gentleman* 1638—this C. is very scarce—it appears from Langbaine, that it had been revived, in his time, at D. G.

THOMAS NABBES.

Nabbes wrote 6 plays.

1. *Microcosmus*—see vol. 5th of Dodsley 1744.
2. *Bride*—see end of D. L. 1705-1706.

3. **Hannibal and Scipio** was printed in 1637—it had been acted in 1635 by the Queen's servants at D. L.—it is one of the few old plays which are printed with the names of the performers—Maharball = W. Shurlock : Himulco = J. Sumner : Souldier = G. Stutfield : Hannibal = W. Allen : Nuntius = H. Clerke : Bomilcar = R. Axen : Syphax = H. Clerke : Piston = A. Turner : Scipio = M. Bowyer : Lelius = J. Page : Sophonisba = Ezekiel Fenn : Massanissa = Theophilus Bird : Hanno = R. Perkins : Gigson = R. Axen : Bostar = G. Stutfield : Prusias = W. Shurlock—act 1st—the scene lies at Capua—Hannibal's soldiers are dissolved in luxury—he reproaches them for it—but falls in love himself with a lady of Salapia—he receives an order from the Senate of Carthage to return home—act 2d—the scene lies at the Court of Syphax—Scipio and Hannibal meet there—after the departure of Scipio, Sophonisba arrives—she gives her hand to Syphax on condition that he will join the Carthagenians against the Romans—act 3d—the scene lies at Utica—Massanissa brings in Syphax as a prisoner—Scipio reproaches Massanissa for having married Sophonisba—she poisons herself—act 4th—the scene lies at Carthage—a Messenger relates the interview between Hannibal and Scipio—and the result of the battle of Zama—Hannibal treats the Senators roughly—Scipio enters—Hannibal had previously left Carthage—act 5th—the scene lies at the Court of Prusias, King of Bithynia—Scipio, Massanissa, &c. enter—Hannibal, suspecting that Prusias meant to betray him to the Romans, poisons himself—

Scipio determines to retire to a private life—this is not a bad T.—nor has it much to recommend it—for the history see Livy.

4. Tottenham Court—Worthgood and Bellamie are mutually in love—she elopes with him from her uncle's house in the night—they arrive in the fields near Tottenham Court before day break—they are pursued—and lose one another in the dark—they do not meet again till the 4th act—then they are married—her uncle is at first in a rage, but he quite approves of the match, when he finds that Worthgood has just had an estate left him—Frank and George are described in the D. P. as Courtiers, that is, Gallants—James and Sam belong to the Inns of Court—it appears that at the time when this play was written, it was customary to walk to Tottenham Court, and breakfast there—most of the characters meet in that manner—Bellamie, on losing Worthgood, implores the protection of Ciceley, who is going to milking—she is the supposed daughter of the Keeper of Marrowbone Park—Ciceley and Bellamie change clothes—Frank has done his utmost to debauch Cicely—and had at last offered her marriage—she falls in love with Sam—James wishes to be intimate with Ciceley—a noise being made he conceals himself in a trunk—Ciceley promises George to be brought to his lodgings in a trunk—when the trunk is opened, James is found there instead of Ciceley — Mrs. Stitchwell's husband is a master taylor—she seems inclined to cuckold him—first with George, and then with Changelove—on the approach of Stitchwell, George gets into a tub—a pail of water is poured on him—Mrs. Stitchwell and Changelove

are in a room together—Stitchwell had gotten drunk, and fallen asleep—he wakes in time to prevent mischief—at the conclusion, Sam marries Ciceley—he is the brother of Bellamie—Ciceley proves to be only the foster daughter of the Keeper, and really Worthgood's sister——this is a good C.—it came out at Salisbury Court—the 1st edition is said to have been printed in 1638—there is another edition in 1639—the Farce of the Merry Milkmaid of Islington is in a very great degree stolen from this play, but the scenes appear to much more advantage in their original shape—see D. L. May 2 1746.

5. Unfortunate Mother 1640—tho' this is a very good play, yet Nabbes tells us in his dedication, that it had been denied the credit, which it might have gained from the stage—and one of the author's friends says to him—

“ Well writ ; well plotted : why not acted then ?
 “ Have th' actors judgment more than other men ?
 “ Or i'st their humour so to keep those under,
 “ Whose bayes are known to be secure from
 “ thunder ?”

—The Unfortunate Mother is Infelici—the late Duke of Ferrara had two children by her—Spurio and Notho—during the life time of his first wife—at her decease he married Infelici, and they had a third son—Macario, the reigning Duke—Spurio and Notho had been brought up as the sons of Corvino—of all this Corvino gives some obscure hints—but at the end of the 4th act the reader is kept in a pleasing suspense as to the plot—in the 5th act, Spurio and Notho fight and kill one another—Infelici

dies of grief—Corvino makes up a plausible tale to the Duke, but is convicted by Cardante, an old Crone, who had been privy to Infelici's story, and to whom Corvino had given a poison as a philter—Corvino is punished as he deserved—the language is good—the author in his address to the reader says—

“ Here are no bombast raptures swelling high,
 “ To pluck Jove and the rest down from the sky :
 “ Here is no sense that must by thee be scann'd,
 “ Before thou canst the meaning understand.”

6. Covent Garden 1638—this C. had been acted in 1632 by the Queen's servants—it is a poor play—there is no plot, and but little incident.

ABRAHAM COWLEY.

Cowley wrote 3 or 4 plays.

1. Love's Riddle 1638—this is a moderate Pastoral Comedy—the age of the author being taken into consideration, it does him credit—it was written when Cowley was a King's Scholar at Westminster, but not printed till he had been 2 years at Cambridge—the scene lies in Sicily—Callidora, the daughter of noble parents, is disguised as a man—two shepherdesses, Bellula and Hylace, fall in love with her—Palæmon, a young swain, is in love with Hylace, but slighted by her—Florellus, the brother of Callidora, falls in love with Bellula—she is supposed

to be the daughter of an ancient countryman, but is in reality the sister of Aphron, who is a gentleman—Aphron is mad, but recovers his senses in the 4th act—Alupis, the merry shepherd, is a very good character—the piece concludes with 4 marriages—Callidora asks Alupis when she shall see him married—he replies—

“ Me? when there are no ropes to hang myself,
 “ No rocks to break my neck down.”

In the 5th act he says—

“ May the earth lie gentle on him—that the dogs
 “ May tear him up the easier”—

this is the translation of a Greek Epigram which Cowley had learnt at Westminster.

2. and 3. For Guardian and Cutler of Colman Street—see L. L. F. 1661—Col. Jolly is father to Aurelia, and guardian to Lucia—his estate having been confiscated for his attachment to the royal cause, he wishes to dispose of Lucia for his own advantage—he offers her to Cutter and Worm on certain conditions—she rejects them, and is in love with Truman Junior—Truman Senior had exacted an oath from his son, that he would never more see Lucia, nor hear her speak—she visits him in a long veil, and writes what she has to say—at the conclusion they are married—Aurelia is the main engine of the plot—she contrives to get herself married to Puny—he supposes her to be Lucia—Cutter and Worm are two sharking fellows who pretend to have been a Colonel and a Captain in the King’s army—Jolly marries Mrs. Barebottle, to recover his estate, of

which she is in possession—she is a pretended saint—her daughter Tabitha is of the Fifth Monarchy faith—Cutter affects to be converted by inspiration and to have visions—this induces Tabitha to marry him.

The Guardian, though acted in 1641, was not published till 1650—Cowley probably made improvements in it before he sent it to the press—in the preface to Cutter, Cowley says—“The Guardian
 “was privately acted several times during the troubles,
 “as I am told, with good approbation, as it has
 “lately been too at Dublin—there being many things
 “in it which I disliked, I fell upon the changing of
 “it almost wholly, as it now is, and as it was played
 “since at his Royal Highness’ Theatre under this
 “new name”—Cutter is a much better play than the Guardian—but the changes made are not so great as Cowley represents them to be—great part of the dialogue is written afresh, but nothing like the whole of it—nearly the whole of the D. P. are the same as before—Worm is substituted for Dogrel, who is a sharking poetaster—but Worm says and does a great deal the same as Dogrel—Jane and Parson Soaker are not characters in the original play—but Lucia, in disguise, hires herself as a servant to Aurelia—she calls herself Jane—a considerable part of the serious scenes in the Guardian are omitted—which is a great improvement—in the last scene of the 4th act, Cutter says to Dogrel—
 “Thou’dst act well I see : we’ll ha’ thee to Golden
 “Lane”—that is to the Fortune Theatre.

4. *Naufragium Jocularis*—a Latin Comedy acted in the Hall of Trinity College Cambridge, on the

2d of February 1638—Dr. Johnson says—“ It is
 “ written without due attention to the ancient models,
 “ for it is not loose verse, but mere prose—it has
 “ neither the facility of a popular, nor the accuracy
 “ of a learned work”—Cowley, who well knew the
 great approbation with which Ignoramus had been
 received, could have no scruple about writing in
 prose—his play is quite as learned as could be ex-
 pected from an author, who was at the time Scholar
 of Trinity, and a Junior Soph, or in other words,
 who had been at the University about a year and
 half—Cowley seems to have acted himself—the
 speaker of the Prologue says of him, that he dares not
 appear “ *nisi personatus*”—he adds—still speaking
 of Cowley—“ *plus suâ rubescit purpurâ*”—the under-
 graduates of Trinity wear purple gowns—the merit
 of Cowley’s piece consists rather in the dialogue than
 in the plot—the scene lies at Dunkirk—a Tutor is
 sent to travel with two foolish young men, one of
 whom sets up for a wit—on their landing at Dunkirk,
 they get so drunk as to suppose that they are on
 board of a ship in a storm—this gives the name to
 the play, for there is no real shipwreck—Æmylio,
 the servant of a soldier called Bombardomachides,
 and Dinon, who is servant to the young men, join in
 a plot on the Tutor and his pupils—when they are
 drunk, Æmylio thrusts them into a cellar, and makes
 them believe that they have been taken prisoners by
 Bombardomachides—this circumstance is so absurd,
 that it takes off from the merit of the play in other
 respects—at the conclusion, Æmylio proves to be
 the son of an English Merchant—he marries Euco-
 missa, the daughter of Bombardomachides—in two of

the scenes a school is opened for the sale of puns—in the 5th scene of the 2d act, Cowley ventures on a bit of fun which one would hardly have expected before such an audience—Psecas describes to Eucomissa some spectres or dæmons—one of them (she says) was like a man—“*Et erat nudum totum corpus—*

Eu. “Totum? O Venus! multum, mecastor, cupio videre istos Cacodæmones.

Pse. “Imo si magis noveris, Eucomissa, magis cuperes: nam habuit—ha, ha, hæ, nequeo cogitans quin rideam.

Eu. “Quid habuit Psecas?

Pse. “Non intelligis? habuit—

Eu. “Quid? eloquere.

Pse. “Tam magnam rem—Nos omnes admirari illico.”

Neither the dedication, nor the Prologue, tells us what circumstance occasioned the play—it was not customary to have a play at Cambridge, except in the case of a royal visit.

Fortune in her Wits 1705—this is a free translation of *Naufragium Joculare*—it seems not to have been acted—the translator has changed some of the Latin names—he should have changed all or none—he observes, that *Æmylio* is an excellent character and that the fable is very good and artfully wrought—of the two scenes at the school for puns, Cowley himself says, that they could only be understood by certain people—that is, that they were merely calculated for the University—to adapt them to a common theatre was impossible—the translator, by

omitting the greater part of them, has reduced his 4th act to almost a skeleton—on the whole the translation is not a bad one—in the B. D. it is attributed to Charles Johnson.

SUCKLING.

Sir John Suckling's Poems and Plays were reprinted in one vol. small 8vo. 1696.

1. *Aglaura*—the 1st Edition of this play is said to have been printed in 1638 — it had been acted at Black Fryars—the scene lies in Persia—the king and prince are both in love with *Aglaura*, the sister of *Zorannez*—*Orbella* had been betrothed to *Zorannez*, but had deserted him and married the king—she is in love with *Ariaspes* the king's brother—*Ariaspes* instigates her to poison the king—*Zorannez*, whose father had been killed by the king, meditates revenge—he disguises himself for 3 years as *Zariff*, and gains the king's confidence—he is really a friend to the prince—the prince and *Aglaura* are privately married—on the wedding night she is forced to leave him—at their next meeting he is forced to leave her, and retire by a subterraneous passage—*Ariaspes* and *Iolas* kill the king, supposing him to be the prince—*Zorannez* kills them—*Aglaura* kills the prince, supposing him to be the king—when she finds her mistake, she dies—the queen kills *Zorannez*—*Pasithas* kills the queen.

Sackling wrote another 5th act—in the Prologue to the Court he says—

“’Tis strange perchance (you’ll think) that she
that dy’d

“ At Christmas, should at Easter be a bride.”

All the characters are kept alive—Aglaura wounds the prince, but does not kill him—the king repents, resigns Aglaura to his son, and promises to do penance for 3 years at the tomb of Zorannez’ father—he banishes Ariaspes, and sends the queen to Diana’s nunnery—this play on the whole is not a bad one—the language is sometimes good, and more frequently unnatural—the short comic part of Orsames is better written than any other part in the piece.

2. Goblins—see 7th vol. of Dodsley 1744.

3. Brennoralt, or the Discontented Colonel — see T. R. March 5 1668 — Brennoralt, the Discontented Colonel, is loyal — Almerin is a valiant rebel — they are both in love with Francelia, the daughter of one of the chief rebels — Iphigene, a young Palatine, is in reality a woman, but had been brought up as a man—she is in love with Almerin — Almerin is taken prisoner, but makes his escape — Iphigene is taken by the rebels — Francelia falls in love with Iphigene—Iphigene encourages her passion, in order to prevent her from marrying Almerin — Almerin, in a fit of jealousy, wounds Iphigene and Francelia — Francelia dies — Brennoralt takes the castle where she is, finds her dead, and kills Iphigene — Almerin and Brennoralt fight — the former is killed — the Editor of the B. D. supposes, with much probability,

that this play was written about 1639, and that what the author observes of the Lithuanians, was meant by him to be applied to the Scotch — a Lord says—

“ You Lithuanians had of all least reason :

“ For would the King be unjust to you, he cannot ;

“ Where there’s so little to be had.”

Almerin replies—

“ Where there is least, there’s liberty.”

4. Sad One — this T. was left unfinished — it is merely the skeleton of a play — it is however divided into 5 acts — the author, has prefixed to it an argument, but even with the help of that, it is not easy to discover what Suckling’s design was — the Sad One seems to be Francelia, who cuckolds her husband, and then repents — this T. has some few good lines in it, but on the whole there is no great reason to regret that it was not finished. Suckling expended three or four hundred pounds on one of his plays (probably the Goblins)—he gave the players 8 or 10 suits of new clothes, which at that time was considered as an unheard of prodigality. (*Malone.*)

SIR WILLIAM LOWER.

Lower is said to have written 8 plays— 2 of which are not printed.

1. Horatius, a Roman Tragedy, 1656 — this is an

inelegant, but probably a faithful translation of Corneille's piece.

2. *Phœnix in her Flames* 1639 — in the 1st act, Damascus is taken by the Tartars — Amandus, the Prince of Damascus, sets off on his travels with three of his friends—Lucinda, the Princess of Ægypt, is betrothed to Perseus, the Prince of Persia — on her road to Persia, she and her escort are taken prisoners by a band of robbers who inhabit the mountains of Arabia—Rapinus, the captain of the robbers, falls in love with Lucinda—Amandus and his friends are taken prisoners by the robbers—Lucinda, by her influence with Rapinus, prevents them from being used with severity — she makes love to Amandus, who receives her overtures with coolness — Rapinus attempts to ravish Lucinda — Amandus kills him — Perseus, on hearing what had happened to his intended bride, invades Arabia, with a powerful army — the robbers make Amandus their captain — he prevails on them to offer their assistance to the King of Arabia — the King appoints Amandus and Alecto to command his troops — Perseus defeats Alecto — Amandus defeats Perseus, and takes him prisoner — Perseus and Amandus fall in love with Phœnicia, the King's daughter—she falls in love with Amandus — Alecto is the King's nephew — he secretly aspires to the crown, and the hand of the princess—he persuades Perseus to challenge Amandus — they fight — Amandus kills Perseus, but is killed by Alecto, and his associates—the friends of Amandus kill Alecto — Phœnicia prevails on a Physician to suffocate her with the fume of spices, as if she were the Phœnix — hence the name of

the play—the King dies—Lucinda returns to *Ægypt*—this is a good T.—the plot is romantic, but interesting.

3. *Polyeuctes, or the Martyr* 1655—Sir William Lower, in his argument, tells us, that *Polyeuctes* and *Nearchus* are recorded in *Ecclesiastical History* as two Gentlemen of Armenia, who suffered martyrdom under the persecution of Decius, &c., &c.—he then enumerates the additions he had made to the real story—these additions do him credit, but still the story is too simple for 5 acts, and it admits of no variety—a great part of the dialogue is very well written, and this T. on the whole may fairly be considered as a good one—it was evidently meant to do honour to the Christian religion—yet there are some passages in it to which a sober Protestant would strongly object.

4. *Enchanted Lovers*—Pastoral 1658.

5. *Noble Ingratitude*—Pastoral T. C. 1659.

6. *Amorous Fantasma*—T. C. 1660.

JASPER MAYNE, D. D.

Gilchrist in a note on the 384th page of the 9th vol. of Gifford's *Jonson* says—"Jasper Mayne, whose entertaining *comedies* have endeared his name to dramatic readers, &c."—Mayne wrote but 2 plays, one of which is not a comedy.

1. *City Match*—see D. L. April 15 1755.

2. **Amorous War 1648** — the plot of this Tragi-Comedy is so very improbable, that the merit of the play in other respects, which is considerable, barely overbalances such a radical fault — Archidamus, King of Bithynia, had run off with Roxane, the sister of Eurymedon, King of Thrace, but with her own consent—Eurymedon makes war on the Bithynians — Roxane contrives to have herself and some other Ladies taken prisoners by her brother — they return to the Bithynians disguised as Amazons, and proffer their assistance in the war — they hint likewise that they have no objection to an engagement of a different nature—the King remains constant to Roxane — but two young noblemen have an affair of gallantry with their own wives, not knowing them to be such—the Amazons throw off their disguises, and the play ends happily.

ROBERT DAVENPORT.

Langbaine says that this author wrote two plays in the reign of Charles the 1st—the Editor of the B. D. attributes to Davenport a New trick to cheat the Devil, and adds that he wrote 6 or 7 plays which are not printed.

1. **New way to cheat the Devil**—this play is said in the titlepage to be written by R. D. Gent.—it was printed in 1689—it appears, from the address to the reader, to have been often acted with approbation, and that the author was dead—it is a very good C.—Changeable has promised his daughter, Anne, to

Slightall—his wife endeavours to break the match—Slightall, being in debt, and thinking himself to be jilted by his mistress, falls into despair, and sells himself to the Devil—when the bond is exacted, Fryar Bernard finds a flaw in it—the Devil turns out to be Changeable in disguise, and the play concludes with the marriage of Slightall and Anne—Langbaine observes that the scene, in which Fryar John pretends to conjure for a supper, has been made use of in the London Cuckolds—we may now add, and in the Match for a Widow—the scene is a very good one.

2. King John and Matilda was written before the civil wars, but not printed till 1655—there is an address to the reader signed R. D., but the play was printed for Andrew Pennyucicke—this T. has very little resemblance to Shakspeare's play, except that Davenport has a scene of considerable length, in which the King resigns his crown to the Pope's Legate—there is a good deal of fighting between the King and the Barons, but the play consists chiefly of the artifices which the King makes use of to get Matilda into his power, and to debauch her—she is chaste and resists all his solicitations—at last she takes refuge in Dunmow Abbey—the King, not being able to entice her from thence, employs Brand to destroy her with a poisoned glove—after her death, the King is very sorry for what he has done—Matilda is the daughter of Fitzwater, the leader of the disaffected Barons—Davenport's play is on the whole a good one—it is borrowed in a considerable degree from the Death of the Earl of Huntington—see Old Plays 1828—King John and Matilda came out at the Cockpit in D. L.—it was printed with the names

of the performers—King John = Bowyer : Fitzwater = Perkins, whose action gave grace to the play : Young Bruce = Sumner : Brand = Shirelock, who performed excellently well : Old Bruce = Turner : Chester = Jackson : Oxford = Goat : Leister = Young : Hubert = Clarke : Pandolph = Allen :—to Matilda, Queen Isabel, Lady Bruce, and Lady Abbess there are no names — it appears from the dedication that Andrew Pennycuicke had acted Matilda, but he does not seem to have acted the part originally—Brand is a hardened villain with a spice of Comedy about him—such a part as would have suited Emery or John Bannister.

3. City Night Cap—see the 9th vol. of Dodsley 1744.

CAVENDISH DUKE OF NEWCASTLE.

His Grace is generally supposed to have written 4 plays.

1. Country Captain—Underwit is made a Captain of the trainbands—at which he is much elated—he has an inclination for Dorothy, Lady Huntlove's chambermaid, but without an intention of marriage—she, by a stratagem, makes him believe that she is the daughter of a knight, and he marries her—Sir Francis Courtwell wishes to be intimate with Lady Huntlove—she is as willing as himself—in the 3d act, Sir Richard Huntlove and his Lady are discovered in bed—he

is called up to go a hunting—but three of his horses being stolen, he returns—Lady Huntlove, who is still in bed, takes him for Sir Francis, and addresses him accordingly—she discovers her mistake, and pretends to have been talking in her sleep—at night she goes to Sir Francis' chamber according to promise—she is so offended at finding him asleep, that she does not wake him—he begs her pardon—and says that he will pretend to have a fall from his horse, as an excuse for not accompanying Sir Richard to London—he really gets a fall—dislocates his shoulder—and is cured of his amorous fit—Courtwell, Sir Francis' nephew, marries Lady Huntlove's sister—Device, who was a Pretender to her, is forced to write the Epithalamium—this is on the whole a good C.

2. Variety—see T. R. 1682.

3. Humorous Lovers—Col. Boldman is a despiser of love—Lady Pleasant falls in love with him at first sight—he begins to like her—she laughs at him—he pretends to be mad—at the conclusion they agree to marry—Sir Anthony Altalk marries Dameris—he had been told that she is the sole child of a rich old gentleman—he concludes that she is an heiress—whereas in fact she is illegitimate—her father gives her £2000—see L. I. F. March 30 1667.

4. Triumphant Widow—see D. G. 1676.

The Duke likewise assisted Dryden in writing Sir Martin Marrall.

Dr. Johnson observes—“It is displeasing to think
 “how many names, once celebrated, are since for-
 “gotten—of Newcastle's works nothing is now
 “known, but his treatise on horsemanship”—the

Duke's Comedies ought not to have been forgotten — his Grace is said to have died in 1676 at the age of 84.

JOHN TATHAM.

This author wrote 4 plays.

1. Love crowns the End — Langbaine says “ this T. C. was printed, with the author's poems, in “ 1657 — it had been acted by the scholars of Bingham in Nottinghamshire — it is shorter than plays “ usually are” — the Editors of the B. D. call it a Pastoral, and say that it was printed in 1640.

2. Distracted State—this T. was written in 1641, but not printed till 1651 — the plot answers well to the title—Mazares deposes his brother Evander, and usurps the crown of Sicily — as he proves a tyrant, the people take up arms against him, and proclaim Archias, king—Evander being supposed to be dead—the guards of Mazares are surprised, and he falls on his own sword — Archias marries Harmonia, the daughter of Cleander—notwithstanding this circumstance, Cleander prevails on Adulanter to murder Archias in his bed — Adulanter kills Harmonia by mistake in the dark—Cleander causes Archias to be poisoned by an Apothecary — he gets possession of the kingdom, but is afterwards deposed and hanged — two other persons contend for the crown — the play ends with the restoration of Evander — this is a poor T.—the language is not much better than the

plot—an Archbishop is one of the D. P.—and in the 1st scene, Mazares pretends great regard for the Church — yet the author is so absurd as to make Archias begin the 4th act with saying—

“ We'll have the temples of the Gods repair'd,
 “ And their neglected altars smoke with sacrifices.”

The Archbishop replies — “ a glorious piece of piety” — He soon after adds — “ The Gods will dwell amongst us” — Archias, *immediately* after the death of Harmonia, says that her breasts are as cold as snow-balls—Langbaine observes that Tatham, out of hatred to the Scots, has made the Apothecary a Scotchman — Cleander says that he is glad to see the spirit of a Scot does not start at murdering a king — the Scotchman replies, that his countrymen have poisoned three better kingdoms than Sicily.

3. Scotch Figgaries, or a Knot of Knaves — this C. was printed in 1652, but probably written about the same time as the Distracted State—great part of it is in the Scotch dialect—it is a political attack on the Scotch Army and the Covenant — the dialogue displays more malice than wit — as a Drama it is contemptible.

4. Rump, or the Mirrour of the late Times — this C. was written immediately after the Restoration, and with a view to hold up the persons, who had opposed monarchy, to ridicule and detestation — all the D. P. are real persons, but Tatham has changed some of the names by placing the first part of them behind the last — thus Lambert is called Bertlam — Fleetwood, Woodfleet — Warestone, Stoneware —

and Whitlock, Lockwit — Tatham is particularly severe on Lady Lambert—this is an indifferent play—it was printed in 1660—and had been acted at the old Theatre in Dorset or Salisbury Court — Mrs. Behn in the Roundheads has borrowed considerably from Tatham—see D. G. 1682.

SIR WILLIAM DAVENANT.

Davenant wrote 16 plays, besides those which he only altered.

1. *Albovine, King of the Lombards* — in the 2d act, Albovine marries Rhodolinda — Paradine at the same time marries Valdaura—at a banquet given on the occasion, Albovine gets drunk, and sends for his bowl of victory — this bowl is made of the skull of Rhodolinda's father—Rhodolinda is of course shocked to the last degree — she positively refuses to admit the king to her chamber — and contrives to pass the second night with Paradine—he believes her to be Valdaura—she discovers herself, and instigates Paradine to kill the king — she threatens, if he should refuse, to accuse him of having ravished her, and promises to marry him, if he will do what she desires — Hermegild is an artful statesman, who had been in the service of Rhodolinda's father, and who is now in her confidence — he wishes to have the king killed, but fears that in that case, Rhodolinda should marry Paradine—for this reason, he makes Valdaura believe, that Paradine had knowingly committed

adultery with Rhodolinda, and persuades her to poison him — Valdaura pretends that she has poisoned Paradine, and that she has been false to his bed — Paradine kills her—Valdaura's conduct is unnatural — but the author seems to have been determined to have her killed at all hazards— Rhodolinda, with the assistance of Hermegild, again instigates Paradine to the murder of her husband — Paradine from a captive had become the favourite of Albovine — this makes him relent, and tell the king what had passed between himself and Rhodolinda — Albovine is so distressed at finding Rhodolinda had been false, that he insists Paradine should fight with him, and is purposely killed—he enjoins Paradine to revenge him — Paradine kills Rhodolinda and Hermegild — there are some comic scenes—Grimold, a rough old soldier, is a good character—the scene lies at Verona — this is a moderate T. in prose — it was printed in 1629.

2. Just Italian — T. C. printed in 1630 — it had been acted at Black-friars — Altamont, the Just Italian, is married to Alteza, the Duke of Florence's niece—she presumes on the superiority of her birth and fortune, and treats her husband with contempt — Altamont, in order to humble her, makes his sister Scoperta, pass for his concubine — Alteza engages Sciolto for her paramour — Sciolto falls in love with Scoperta, and slights Alteza — she becomes penitent, and implores her husband's pardon for her guilt, which was only intentional — Mervolle, Altamont's friend, tells Alteza, that her husband and Sciolto have fought—that Altamont was killed, and that she must sit in judgment on Sciolto and Scoperta — she

determines that Sciolto must suffer the sentence of the law, and that Scoperta is innocent — she then condemns herself, as her pride had been the original cause of all the evils which had happened—Altamont throws off the disguise which he had assumed, and the piece ends happily — this is on the whole a good play.

3. *Cruel Brother*—this T. is written in prose—it was printed in 1630, and had been acted at Blackfriars — this is Davenant's worst play — neither the tragic, nor the comic scenes have much to recommend them—the plot perfectly corresponds with the title, as *Foreste*, in other respects a virtuous character, murders his sister, because she has been ravished by the Duke of Sienna — he is going to kill the Duke also, but the injured husband says that must not be, as heaven had anointed him for their sovereign — in this, and several other plays, we are told that a sovereign must not be punished, notwithstanding whatever he may choose to do — this was a sort of dramatic justice much admired at Court — unfortunately Cromwell and his party had no taste for the theatre, and acted on different principles in 1648-9.

4. *Platonick Lovers* — the *Platonick Lovers* are Duke Theander and Eurithea, the sister of Duke Phylomont — Phylomont and Theander's sister are in love, but in the common way — Theander and Eurithea are married, but at night they retire to separate apartments — Fredeline, a dependent on Theander, is secretly in love with Eurithea — he brings Theander to Eurithea's chamber door, where he over-hears a conversation from which he has

reason to suppose that his wife has been false to him — Fredeline's villany is discovered, and the play ends happily—besides the Platonick Lovers there is a third unnatural character — a young man who has been brought up in a camp, and by his father's express desire, not taught to read and write, or permitted to see a woman — the plot is assisted by the honest artifices of Buonateste, who is a physician and philosopher — in the 2d act he says, “I beseech you not to wrong my good old friend Plato, with this court calumny — they father on him a fantastick love he never knew” — this is on the whole a good play — it has been improperly called a T. C., but it is nothing more than a serious Comedy — it was printed in 1636, and had been acted at Blackfriars.

5. Wits—see vol. 4 p. 127.

6. Unfortunate Lovers — see L. I. F. 1668—the Unfortunate Lovers are Altophil and Arthiope—in the absence of Altophil, Arthiope had been falsely accused of incontinence and condemned to do public penance—Altophil meets her in that state, and conducts her to his house, intending to marry her immediately—Ascoli, Prince of Verona, banishes Galeotto for having suborned false witnesses against Arthiope, but falls in love with her himself—Galeotto out of revenge betrays the City to Heildebrand King of the Lombards—Heildebrand ravishes Arthiope—Altophil kills Heildebrand and Galeotto, but is mortally wounded by the former—Arthiope dies of a broken heart—Amaranta, the daughter of Galeotto, is virtuously in love with Altophil—she kills herself—Ascoli recovers his principality.

7. *Love and Honour*—see L. I. F. 1662 — some years before this play begins, the Duke of Savoy's brother had been taken prisoner by the Duke of Milan, and was supposed to be killed by him — the Duke of Savoy had made a vow to be revenged—on hearing that Prospero had taken Evandra prisoner, he endeavours to get her into his power, but Prospero conceals her—Melora, Leonel's sister, presents herself to the Duke as Evandra — Evandra does the same — the Duke condemns them both to death — one of the Ambassadors turns out to be his brother, and the play ends happily — Alvaro, Leonel and Prospero are all in love with Evandra—at the catastrophe, Alvaro marries Melora, and Leonel, Evandra — this T. C. is romantic, and very remote from any thing that happens in common life, yet it cannot be called a bad play — in the comic part there is an excellent character of a very old widow — see *Half-pay Officers* L. I. F. Jan. 11 1720 — *Love and Honour* is said to have been printed in 1649.

8 and 9. *Siege of Rhodes* in 2 parts—see L. I. F. July 2 1661 — Alphonso, a Sicilian Duke, is fighting bravely in defence of Rhodes — his wife, Ianthe, in sailing from Sicily to join him, is taken prisoner by the Turks, but generously released by Solyman — the Rhodians are reduced to great distress, and have no hopes but in Ianthe — she goes to the Turkish Camp to solicit Solyman's mercy in person — Solyman consigns her to the care of his wife Roxalana—the Rhodians make a desperate sally — Alphonso is taken prisoner — Roxalana requests the Sultan that he may be at her disposal — she restores him to Ianthe — Solyman, concludes the 2d part with saying

that as Ianthe had trusted to his honour, and put herself in his power without a passport, she should make her own conditions for the Rhodians.

10. *Man's the Master*—see C. G. Nov. 3 1775.

11. *Fair Favourite*—the king of Naples had been in love with Eumena, but on the supposition of her death, he had been prevailed on to marry the queen from political motives — on the wedding day, Eumena was presented to him alive, and he refused to consummate his marriage — Eumena receives the king's addresses, but refuses to grant him any improper favour — her brother, Oramont, is very suspicious that her influence at court has been obtained with the expense of her honour—his friend, Amadore, takes Eumena's part, and fights with Oramont — Amadore is supposed to be killed—the king gets the better of his passion for Eumena, and is reconciled to the queen—Amadore marries Eumena—this is on the whole a good T. C.—it was not printed till 1673, but it was doubtless written, and probably acted before the civil wars.

12. *Law against Lovers*—see L. I. F. 1662.

13. *News from Plymouth* — this is far from a bad C., but there is little or no plot — of this defect Davenant was sensible—he says in the Prologue—

—————“ We could not raise
 “ From a few seamen, wind-bound in a port,
 “ More various changes, business, or more sport.”

Lady Lovewright comes to Plymouth in the expectation of meeting with Warwell, who is in love with her — she treats him with scorn, but marries him at last — the other principal characters are —

three Sea Captains—a foolish old Knight — and Sir Furious Inland who is desirous of fighting on all occasions — he speaks the Epilogue — it is clear that Davenant had originally laid the scene at Portsmouth, as the Widow Carrack, towards the close of the first act says, that her house is the best in Portsmouth — from certain expressions in the Prologue and Epilogue, it was highly probable that this play came out at the Globe—but the matter is put past a doubt by Davenant's poems, in which the Epilogue is printed a second time, as the Epilogue to a Vacation play at the Globe — the name of the play is not mentioned.

14. Playhouse to be let—see L. I. F. 1665.

15. Distresses — scene Cordua — this is on the whole a good play—Androlio makes love to Amiana, but on her proposing marriage, he begs to be excused — she leaves her father's house and is involved in some distress—Claramante elopes from her brother's in men's clothes, and is involved in still greater distress—she is in love with Orgemon — Orgemon and Dorando are in love with her — at the catastrophe they turn out to be brothers -- Androlio marries Amiana, and Orgemon, Claramante—there is a good deal of fighting in this play — Langbaine and the Editor of the B. D. call it a T. C.—but without sufficient reason — it is not so called in Davenant's works, nor does the dialogue ever rise above serious Comedy — a play, simply, is the best title for such pieces.

16. Siege—Pisa is besieged by the Florentines— Florello, one of the principal officers in the Florentine army, is in love with Bertolina, the daughter of

the Governour of Pisa—for her sake he endeavours to negotiate a peace, but being unsuccessful, he deserts to the enemy — Bertolina is offended at him for having been guilty of so dishonourable an action—she contrives his escape from Pisa—he wishes to be killed in the next attack, and fights with such fury that Pisa is taken — Bertolina is reconciled to Florello, and the Florentine general undertakes to procure the Governour's pardon.—there is a comic underplot—the character of Piracco is evidently borrowed from that of the Humorous Lieutenant—this is on the whole a good T. C.—the Siege and the Distresses were not printed till 1673, but had probably been acted before the civil wars—they have however no Prologue nor Epilogue.

Salmacida Spolia is not printed in Davenant's works, as it ought to have been — it was presented before the King and Queen on the 21st of January 1639—it was a mere vehicle for Singing and Scenery — Davenant explains the title thus—“ There are two
 “ ancient Adages—*Salmacida Spolia sine sanguine*
 “ *sine sudore, potius quam Cadmia victoria, ubi ipsos*
 “ *victores pernicies opprimit*—the first of these
 “ Adages took its origin from a Grecian colony which
 “ was settled at Halicarnassus — near which place
 “ there was a famous fountain of most clear water and
 “ exquisite taste, called Salmacis—the native barbarians
 “ resorted to this fountain, and were gradually
 “ reduced to the customs of the Greeks—the other
 “ Adage was derived from the siege of Thebes by the
 “ Argives—the allusion is, that his Majesty out of
 “ his clemency approving the first Proverb, seeks by

“ all means to reduce tempestuous and turbulent
“ natures into a sweet calm of civil concord.”

At the end of the masque it is said—

“ The invention, ornament, scenes and apparitions,
“ tions, with their descriptions, were made by Inigo
“ Jones, surveyor general of his Majesty’s works.

“ What was spoken or sung, by William Davenant,
“ her Majesty’s servant.”

Then follows a list of the Masquers, who were the King, Queen, &c.—Jeffery Hudson acted a little Swiss.

PLAYS BY VARIOUS AUTHORS.

In 1533 was published “ a merry play between the
“ Pardoner and the Frere, the Curate and Neybour
“ Pratte”—this was written by John Heywood—the
Friar, after a long preamble, addresses himself to
preach, when the Pardoner enters and makes a long
speech in praise of his bulls and his relicks—both
speaking at the same time with continual interruption,
at last they fall together by the ears—here the
Curate enters, (for the scene lies in the Church) and
having in vain attempted to pacify them, he calls his
neighbour Prat the Constable with design to set them
in the stocks—but the Fryar and the Pardoner prove
sturdy and will not be stocked, but fall upon the poor
Parson and Constable, and bang them so heartily,
that at last they are glad to let them go at liberty—

and so the farce ends with a drawn battle—(*Historia Histrionica.*)

This piece was re-printed, in the black letter, some few years ago—the number of copies was purposely very small, that each copy might be sold at an unreasonable price.

Gammer Gurton's Needle used to be considered as our first regular Comedy, but Collier, in a note to that play, as re-printed by himself in 1825, proves that Ralph Royster Doyster was written before it.

In the Catalogue of Mr. Field's Sale in 1827, the 684th lot is Ralph Royster Doyster—it is said to have been privately re-printed in 1818, and to be scarce, as nearly the whole of the copies had been accidentally destroyed.

Ralph Royster Doyster was again re-printed in 1830—it was then sold for sixpence.

Ralph Royster Doyster is a good C.—it is a regular play divided into acts and scenes, and interspersed with songs—Matthew Merry-greek lives by his wits—Royster Doyster is a foolish fellow, who has a very good opinion of himself—he wants to marry Christian Custance—she is a widow, but betrothed to Gawyn Goodlucke—she rejects Royster Doyster's addresses—he writes her a letter—Merry-greek, for the sake of a joke, reads the letter aloud, exactly as it is written, but with wrong stops—so as to make it appear as extremely uncivil—Christian Custance is naturally offended—Royster Doyster sends for the scrivener who had indicted the letter, and is very angry with him—the scrivener reads the letter with proper stops, and then it appears as very civil—Royster Doyster and Christian Custance quarrel—his men and her

women fight — Merry-greek pretends to strike at Christian Custance, but his blows fall on Royster Doyster — the women drive the men off the stage— at the conclusion, Goodlucke and Christian Custance are united—she and Royster Doyster are reconciled.

Bold Beauchamps—this old play is supposed to be no longer in existence, but it is mentioned in the *Knight of the Burning Pestle*—the Wife in the 1st scene says—“ My husband hath promised me any time “ this twelvemonth, to carry me to the Bold Beau-
“ chams, but in truth he did not” —In the *Goblins*, the 1st thief speaks of “ The author of the Bold Beau-
“ chams and England’s Joy” —In the *Playhouse to be let*, the Player mentions *Tamberlane*, *Dr. Faustus* and the **Bold Beauchamps**—The Prologue to the *Dumb Lady* says that people formerly came to the theatre, “ ‘To cry up the Bold Beauchamps of the
“ stage”—the **Bold Beauchamps** are also mentioned in the *Epilogue to Every Man in his Humour* as revived.

Battle of Alcazar—*Abdilmelec*, with the assistance of the Turks, dethrones *Muley Mahomet* the King of Barbary—*Muley Mahomet* is a tyrant, and seemingly an usurper — *Muley Mahomet* and his son, on being driven from their dominions, apply to *Sebastian*, the King of Portugal, for his assistance —*Sebastian* undertakes to restore them—*Stukely*, whom the Pope had made *Marquis of Ireland*, is driven by stress of weather into Portugal—he, with the troops under his command, is prevailed on by *Sebastian* to accompany him in his expedition to Africa—the **Battle of Alcazar** takes place—*Sebas-*

tian and the two Moorish Kings are slain—Stukely dies of the wounds which he had received—the dead body of Sebastian is brought in—Abdilmelec's brother orders it to be buried in an honourable manner—Dryden in his preface to *Don Sebastian* says—
 “ We are assured by all writers of those times, that
 “ the body of Sebastian was never found in the field
 “ of battle.”

Fuller, as quoted in the *Curiosities of Literature* vol. 2 p. 395, says—“ Stukely was a younger brother of an ancient wealthy family—being one of good parts, but valued the less by others, because overprised by himself—having prodigally mis-spent his patrimony, he entered on several projects * * so confident was his ambition, that he blushed not to tell Queen Elizabeth that he was assured he should be a prince before his death * * He won the favour of Pope Pius the 5th, and even persuaded him that with 3000 men he could beat the English out of Ireland * * at length he was furnished with 800 men, paid by the King of Spain for the Irish expedition * * in his passage Stukely landed at Portugal, just when Sebastian, the King thereof, with two Moorish Kings, were undertaking a voyage into Africa—Stukely was persuaded to accompany them * * Sebastian, against the advice of Stukely, would immediately give battle, though the army was in great need of refreshment—He and his friends were wholly defeated, and Stukely, with his 800 men, perished, fighting courageously—on which Fuller writes two verses—

“ A fatal fight, where in one day was slain,
 “ *Three Kings that were, and One that would be*
 “ *fain.*”

The Battle of Alcazar is said to have taken place on the 4th of August 1578—the play was printed in 1594—it had been acted by the Lord Admiral’s servants—it has not much to recommend it, but as it was written in the infancy of the Drama, it does the unknown author no discredit—this play was so scarce, that Thorpe in 1825 put it in his catalogue at £6. 16s. 6d.—I purchased my copy of Rodd in 1827 for £3. 13s. 6d.—the play has been since reprinted.

Mucedorus—Malone considers this C. as exhibited in 1597—it seems to have been printed in 1598—in the edition of 1668, it is said to have been “ amplified with new additions, as it was acted before the King (probably James the 1st) at Whitehall on Shrove-sunday night, by his Highness’ Servants usually playing at the Globe”—Mucedorus, the son of the king of Valentia, wishes to ascertain if Amadine be as beautiful as she is reported to be—he assumes the disguise of a shepherd—Amadine’s father, the King of Arragon, had promised her to Segasto—Segasto and Amadine are walking in a wood—they are pursued by a bear—Segasto runs away—Mucedorus kills the bear, and rescues Amadine—she falls in love with him—they agree to meet at a well in the wood—Bremo, a wild man, seizes on Amadine, meaning to eat her—he falls in love with her—Mucedorus, in despair for the loss of Amadine, turns hermit—Bremo puts his club into the hands of

Mucedorus, and gives him instructions how to use it—Mucedorus kills Bremono with his own club—he discovers himself to Amadine—the play ends with their union, which takes place with the approbation of both Kings—this is on the whole a good C.—it is short and not divided into acts—Mouse, the Clown, is an important character.

Weakest goes to the Wall—the 1st edition of this play is said to have been printed in 1600—there is another edition in 1618—it had “been sundry times
“plaid by the right honourable Earle of Oxenford,
“Lord great Chamberlaine of England, his ser-
“vants”—it begins with a dumb show—the Duke of Anjou kills the Duke of Burgundy—the Dutchess of Burgundy leaps into a river to avoid the French—she leaves Frederick, who is her nephew and an infant, on the bank—the Duke of Brabant finds the child—here ends the dumb show—the King of France is very desirous to set out on a pilgrimage to Jerusalem—he reconciles the Dukes of Anjou and Bulloigne—and appoints them to govern during his absence—Lodwick Duke of Bulloigne is brother to the Dutchess of Burgundy—Anjou is so far from being sincere in his reconciliation, that he drives Lodwick by force of arms from Bulloigne—Lodwick, with his wife and daughter, Oriana and Diana, makes his escape into Flanders—Lodwick is reduced to poverty—he leaves his wife and daughter, and sets out to seek his fortune—he arrives at Ards in Picardy—he begs alms of Sir Nicholas, the Curate—Sir Nicholas has no money to spare, but offers him the place of sexton which is vacant—Lodwick accepts the offer—in the mean time the

Spaniards invade France—they carry all before them—Anjou opposes them, but is put to flight—the Duke of Brabant had brought up the child whom he had found, without knowing who he is—he calls him Ferdinand—Ferdinand becomes a man—he falls in love with Odillia, the Duke's daughter—she falls in love with him—they make their escape, and come to Ards, where they are married—Lodwick being at that time sexton—Ferdinand's money is exhausted—he is forced to leave Odillia, and enter into the French army—the Duke of Epernouve and the rest of the French nobility issue a proclamation, inviting the Duke of Bulloigne to resume the government of the kingdom—he leaves Ards in consequence of the proclamation—a battle takes place between the French and Spaniards—the latter are defeated—Ferdinand distinguishes himself in the battle—the Dukes of Brabant and Bulloigne join the Duke of Epernouve—the Duke of Brabant, on seeing Ferdinand, is in a rage—he insists that Ferdinand should be put to death, according to law, for having stolen the heiress of a prince without being a prince himself—Ferdinand turns out to be Frederick, and the son of the Duke of Bulloigne—the Duke of Brabant is reconciled—Odillia, Oriana and Diana arrive, and all ends happily—this is a good play—it seems to be entirely fiction—Barnaby Bunch, an English tailor, is a good comic character—he becomes sexton at Ards on the departure of Lodwick.

Jack Drum's Entertainment, or the Comedy of Pasquil and Katherine—Pasquil and Katherine are mutually in love—Mammon hires a person to kill Pasquil—Pasquil pretends to be dead—Katherine

runs away—Mammon meets her, and poisons her face with the oil of toads — Pasquil goes mad—at the conclusion Katherine recovers her beauty, and Pasquil his wits—there are two unimportant underplots—Camelia, Katherine's sister, jilts John Ellis, refuses Brabant Junior, and courts Planet—at last no one of them will marry her—Brabant Senior fancies himself very clever—he sends a Frenchman to his wife as if she had been a courtesan—he expected his wife would have treated the Frenchman scurvily—instead of which he finds himself made a cuckold—Jack Drum is one of the D.P., but he has not much to do—this is a poor C. by an unknown author—it was acted by the children of Paul's—the 1st edition is said to have been printed in 1601—there is another in 1616.

When you see me, You know me, or the famous Chronical History of King Henry the 8th, with the birth and virtuous life of Edward, Prince of Wales — the 1st edition of this play is said to have been printed in 1605—the 2d in 1632—it was written by Samuel Rowley, and had been acted by the Prince of Wales' servants—it is not divided into acts—it begins in 1537, and extends to 1546 — that is to the last year but one of the King's reign — as the author calls his piece a chronical history, he is inexcusable for the anachronisms of which he is guilty — Cardinal Wolsey is not disgraced till very near the conclusion — Campeius, in the Pope's name, gives the King the title of Defender of the Faith several years after the King had quarrelled with the Pope — the Emperour Charles the 5th came into England in 1522 — in the play, he makes his

visit in the last scene—about the middle of the play, the King disguises himself—he is taken up by the Constable and Watch, and put into prison — Will Summers, the King's Fool, is one of the principal characters — he takes great liberties with the King—in the last scene, the King, the Queen, and the Emperour rhyme with him — he is gross in two of his replies—there is a small print of Will Summers—he has H. R. on his breast—it does not appear by whom, or at what time, this print was published.

Sir Gyles Goose-cappe—the first edition of this C. is said to have been printed in 1606—there is another edition in 1636 — it had been acted in Salisbury Court—it is a very poor play — there is little plot or incident, and nothing in the dialogue to make amends for these deficiencies.

Cupid's Whirligig — this C. was acted by the children of the Revels — it seems to have gone through three editions—the first is said to have been printed in 1607 — it is a poor play, with nothing to recommend it, except some low humour in the dialogue.

Muleasses the Turk. T. by Mason 1610 — the Dukes of Ferrara and Venice court Julia, the Duchess of Florence — her uncle, Borgias, pretends that she is dead, and invites them to her funeral—he wants to marry her himself— for this purpose he engages Muleasses to poison his wife, Timoclea, and promises him his daughter Amada, in recompense — Muleasses has a criminal intercourse with Timoclea, and only gives her a sleeping potion — she kills her daughter Amada from jealousy — Borgias kills Timoclea—Muleasses attempts to ravish Julia — he

and Borgias are killed — Julia marries the Duke of Venice — there are some comic characters — on the whole this is not a bad play.

Fleire—Antifront is dispossessed of the Dukedom of Florence by Piso Senior — his daughters, Florida and Felicia, had gone to England — he follows them in disguise — he assumes the name of Fleire, and becomes servant to his daughters — Piso, the son of the Duke of Florence, and Sir John Havelittle are in love with Florida and Felicia — the ladies persuade them to kill Sparke and Ruffell — Fleire, disguised as an apothecary, sells them an opiate instead of a poison—Piso and Sir John are tried and condemned for poisoning Sparke and Ruffell—the ladies are also condemned as parties in the murder — a messenger arrives from Florence, and tells Piso that his father is dead — Piso declares his wish to resign the dukedom to Antifront — Fleire discovers himself — says the supposed dead men are alive — and gives his daughters to Piso and Sir John — Fleire is a very good character — and the play on the whole a tolerable C.—it was written by Sharpham—and acted at Blackfriars by the Children of the Revels — the 1st edition is said to have been printed in 1610 — there is another edition in 1631.

Christian turn'd Turk, or the Tragical Lives and Deaths of the two famous Pirates, Ward and Dansiker 1612 — Langbaine supposes that Daborn founded this play on the story of Ward and Dansiker which was printed in 1609 — the 1st scene lies in Ward's ship off the coast of Ireland—Ferdinand and Albert had come on board the ship, believing Ward to be a merchant—a sail is descried, and Ward puts

off to sea—Ward and his party take a French vessel — Francisco, the captain of another ship, who was in pursuit of the French vessel, claims half the booty — while Francisco and Ward are fighting, Gallop and the rest of the crew make off with Ward's ship — Francisco and Ward become friends — the remainder of the play (with a slight exception) passes at Tunis— Benwash is a Jew who is connected with all the Pirates — Agar, who is his wife, falls in love with Gallop — Voada, her sister, falls in love with a French lady who is disguised as a boy — Gallop reconciles himself to Ward — Ward sells Ferdinand and Albert as slaves—Ward falls in love with Voada and for her sake turns Turk — Benwash discovers that Gallop and his wife have made him a cuckold —in the last scene, he gets them into his power, and kills them—he hangs his servant—the Governour of Tunis, &c. enter — Benwash accuses Dansiker of having committed the murders — he afterwards confesses that he committed them himself — Benwash and Dansiker are put to death—Ward kills Voada—and then himself — in the course of the play several other deaths take place—the incidents are very tragic —but great part of the dialogue is comic — the play on the whole is not a bad one — it had been acted, but it does not appear at what theatre — Dansiker seems to have lived in the reign of Henry the 4th of France.

Hector of Germany, or the Palsgrave, Prime Elector 1615 — this play takes place in the reign of Edward the 3d of England, but after the death of the Black Prince — Edward and the Palsgrave are desirous of having the Duke of Savoy elected Em-

perour of Germany — the Palsgrave is sick, and not able to exert himself — Saxon (for so the Duke of Saxony is called) and his party elect the Bastard of Spain — that is Prince Henry of Castile — the Palsgrave recovers—he follows the bastard into Spain—a battle ensues — the bastard is taken prisoner — Saxon rescues him—the Palsgrave comes into England—Edward makes him a Knight of the Garter —Saxon and the bastard apply to the King of France for his assistance—Edward and the Palsgrave land in France—the King of France, &c., fall into their hands — the Palsgrave and Saxon fight — Saxon is killed — the bastard is deposed, and the Duke of Savoy made Emperour — there is an important underplot — Lord Fitzwaters and his son are in love with Floramell the daughter of Lord Clynton—she is in love with the son — her page, in her clothes, and under a veil, is married to Lord Fitzwaters—in the mean time the lovers make their escape — they are shipwrecked—each of them gets to France, but separately — the King of France falls in love with Floramell—at the conclusion, Lord Fitzwaters resigns Floramell to his son——this play is called an honourable history — several of the D. P. are real persons, but all the incidents seem to be fictitious —see Voltaire's Annals of the Empire and Rapin—the play is far from a bad one—it was written by W. Smith — it had been acted at the Red Bull, and at the Curtain by a company of young men of the city—it is said in the Prologue to have been written soon after the marriage of Elizabeth the daughter of James the 1st—this marriage took place on Feb. 14 1612-3 — in the dedication, Smith mentions a play

which he had previously written — he calls it the Freeman's Honour — and says it had been acted by the now-servants of the King.

Honest Lawyer 1616—this is a tolerably good C. by S. S.—it had been acted by the Queen's servants—the scene lies at Bedford—Gripe is an usurer—his son, Benjamin, is the Honest Lawyer — Vaster fancies his wife had made him a cuckold — he sells her for £50 to the mistress of a brothel—Vaster's wife is chaste, and affectionate towards her husband — Vaster deserts his family and assumes a disguise—his son and daughter are reduced to want—they are assisted by Benjamin — in the course of the play Benjamin marries the daughter — Gripe takes Vaster's wife into his house—she calls herself the widow Sorrow—Vaster, Curfew, and Valentine pretend to be fairies—they drop small pieces of money about Gripe's chamber for 2 or 3 nights—in the 4th act, they rob him of £300—he suspects the widow of having been accessory to the plot on him, and gives her a dose of poison — his son had taken care that the poison should be harmless—the widow pretends to die—Gripe is put into prison—he sends Nice on a message of importance—Nice has great faith in almanacks and omens — Thirsty climbs up into a tree, and makes a noise like a raven — Nice turns back—Nice is far from a bad character—in the last scene, an Abbot is deputed by a Judge to try Gripe and some other prisoners — Benjamin promises to save his father's life, if he will make him his heir — Gripe signs the deed of gift—Benjamin produces the widow in court — Vaster is reconciled to his wife — Gripe renounces his usurious practices.

A Woman will have her Will 1631—the first edition of this play is said to have been printed in 1616 as *Englishmen for my Money, or a Woman will have her Will*—and this is the running title of the edition in 1631—this C. is attributed to Haughton—it is not divided into acts—and is a pretty good play—Pisaro is a Portugueze Merchant, who had long been settled in London—his three daughters—Laurentia, Marina, and Mathea are in love with Heigham, Harvy, and Walgrave—Pisaro intends to marry his daughters to a Dutchman, an Italian, and a Frenchman—he directs them to come to his house at night—the Englishmen contrive to make the Foreigners lose their way in the dark—they get the girls out of the house, and are going to run off with them, when they are surprised by Pisaro—Anthony is tutor to the girls, and in their interest—Laurentia makes her escape in Anthony's clothes, and is married to Heigham—Walgrave enters disguised as a woman—Pisaro takes him for Mrs. Susan Moore whom he expected, and sends him to bed with Mathea—Pisaro is told that Harvy is dying, and had made a deed of gift of his land to Marina—in order to secure the land, he gives Marina to Harvy for his wife—Harvy immediately becomes well—at the conclusion Pisaro is reconciled to his daughters.

Bloody Banquet T. by T. D. 1620—the King of Lydia had called in Armatrites, the King of Cilicia, to his assistance against the Lycians—when the war is over, Armatrites usurps the throne of Lydia, and banishes the king—he does not banish the king's son, Tymethes, as being the particular friend of his own son, Zenarchus—Tymethes and Amphridote, the daughter of Armatrites have a mutual attachment—

the young wife of Armatrites resides in a castle—the king seems only to visit her occasionally—she falls in love with Tymethes—Roxano, by her desire, brings Tymethes to her, taking the precaution to blindfold him on his road—he is entertained with a banquet—the queen & her attendants are all masked—Mazerès, the king's favourite, having bribed Roxano, is disguised as one of the attendants—the queen makes Tymethes a handsome present, but particularly warns him that if he should get to know who she is, his death would be the consequence—in the course of the night he privately takes a ring from her, hoping thereby to discover the person who had granted him such favours—the ring eventually comes into the hands of the king, who knows it to be his wife's—Tymethes, on his second visit to the queen, takes out a dark lantern he finds the queen asleep—she wakes, and is so offended at the discovery, that she kills Tymethes—the king enters soon after—she pretends that Tymethes had attempted to ravish her—the king is not imposed on, having heard the truth from Mazerès—Amphridote, on finding that Tymethes had been unfaithful to her, transfers her love to Mazerès—Zenarchus, to revenge his friend, instigates his father to put Mazerès to death—he boasts of this to Amphridote—she poisons him and herself—in the last scene, the old king of Lydia, and some of his friends enter disguised as pilgrims—Armatrites orders them refreshments—a separate table is placed for the queen—the attention of the Lydians is attracted by the three quarters of Tymethes, which are suspended in their sight—Armatrites says, that the other quarter had been dressed for the queen, and that she should

eat her paramour rib by rib—the Lydians kill Armatrites, but he has time to kill the queen before they kill him—the old king is restored to his throne—this T. has considerable merit—it is written partly in rhyme, and partly in blank verse—the plot has the appearance of having been taken from some old story book.

Swetnam, the Woman-hater, arraigned by Women—Langbaine says that Joseph Swetnam published his pamphlet against women in 1617—the play was printed in 1620—is said to have been acted at the Red Bull by the late Queen's servants—the scene lies in Sicily—at the opening of the play, the King's elder son is lately dead—his younger son, Lorenzo, had not been heard of for 18 months—the King commits his daughter, Leonida, to the custody of Nicenor, and forbids any body to see her, without his special permission, under the penalty of death—Lisandro, the Prince of Naples and Leonida are mutually in love—Lisandro visits her in the habit of a Friar—he is discovered—Lisandro and Leonida are brought to their trial—the King says that, according to law, the principal offender is to be put to death, and the other only banished—Lisandro insists that he is the principal offender—Leonida insists that she is the principal offender—the judges cannot decide the point—Lorenzo, who had returned to Sicily, is disguised as an Amazon, and under the name of Atlanta—it is agreed that Swetnam, or Misogynos as he calls himself, should plead the cause of men against women—and that Atlanta should defend the women from his imputations—the victory is adjudged to Misogynos, and Leonida is condemned to death—

Lisandro, on seeing her hearse, stabs himself, but not mortally—Misogynos falls in love with Atlanta—the supposed Atlanta invites him to come to her, and then delivers him to the women, who show him no mercy—a masque is performed before the King—the performers are Lorenzo, Lisandro, and Leonida, in disguise—the King is prevailed on to give Leonida to Lisandro, and to take an oath that he will never part them — they discover themselves, and all ends happily—in the Epilogue Swetnam enters muzzled, and halled in by the women—he promises to employ the remainder of his life in the defence of the female sex—this is a good play—the author is unknown.

“Pathomachia, or the Battle of Affections, shadowed by a feigned siege of the city Pathopolis, written some years since, and now first published by a friend of the deceased author 1680” — the author first enumerates the 15 affections, which are the subject matter of his book—then the 11 virtues, regulating those affections—and lastly the 25 vices, extremes to those virtues—the principal speakers are, Love, Hatred, Justice, Pride, Malice, &c.—this piece is not badly written, but as a Drama it is dull.

Rhodon and Iris 1631—this is a pretty Pastoral by Knevet—the Shepherd Rhodon (the rose) is in love with Iris (the lily) — Eglantine is in love with Rhodon—by the persuasion of Poneria, she gives him a strong poison believing it to be a philter—he nearly dies, but is recovered by an antidote which Panace brings him — in the last scene, Rhodon and his friends are on the point of having a battle with Martagon and his party — the Goddess Flora appears,

and enjoins them all to keep the peace—Poneria the Witch, and Agnostus an Impostor, are banished from Thessaly—this piece is dedicated to the society of Florists—it is written partly in blank verse and partly in rhyme.

Life of the Dutchess of Suffolk, as it has been sundry times acted with good applause, 1631 — this historical piece is attributed to Drue—it is not a bad play — the Dutchess is the widow of the Duke of Suffolk, who is one of the D. P. in Henry the 8th—she was Lady Willoughby de Eresby in her own right — in the 1st act, she declines the addresses of the Count Palatine, and marries Richard Bertie—on the accession of Queen Mary to the throne, she is persecuted by Bonner and Gardiner, as being a zealous Protestant — she gets out of England in disguise, and with difficulty — on the continent she is still persecuted—she is several times in great danger, but at last she gets into the dominions of the Count Palatine, who recognizes and protects her — news are brought of the death of Queen Mary — the Dutchess returns to London, and rewards all those who had assisted her in her distress— Drue has not dramatized her history faithfully—he represents her as nearly related to the royal family — which is a gross mistake — he has evidently confounded the Dutchess of this play with the Dutchess of Suffolk, who was the daughter of the Duke by the sister of Henry the 8th—in the 4th act, the Dutchess is brought to bed of a son — Bertie gives him the name of Peregrine, as being born in a strange country — this is quite correct — Peregrine has always continued to be a family name—in the 3d act,

Bertie and the Dutchess take up their abode in a Church porch—the Sexton disturbs him, and Bertie strikes him—this is also correct—the late General Bertie, when on his travels, found in the Church at Wesel, an inscription relative to this circumstance—he caused the inscription to be renewed—in the 4th act, Latimer and Ridley are led off to be burnt—some of Latimer's sermons are expressly said to have been preached at Grimsthorpe, the family seat of the Dutchess of Suffolk in Lincolnshire—Sir Walter de Bec came into England with William the Conqueror, who gave him the manors of Spilsby and Eresby in Lincolnshire—these manors have continued in the family to the present time—one of his descendants was made Lord Willoughby de Eresby by Edward the 2d—the Lord Willoughby who is one of the D. P. in Richard the 2d is Lord Willoughby de Eresby—the Baronies of Willoughby de Parham and Willoughby de Brooke were of later creation—Lord Willoughby was made Earl of Lindsey by Charles the 1st—the Earl of Lindsey was made Marquis of Lindsey and Duke of Ancaster and Kesteven by George the 1st—these last titles became extinct in 1808—General Bertie succeeded to the Earldom of Lindsey—the Duke's niece had previously succeeded to the Barony of Willoughby, that title going in the female line—the last Duke of Ancaster was a good husband, a good father, a good landlord, and a good master—“*bonum virum facile dixeris, magnum libenter.*”

Sicelides—this play was printed in 1631, but it is said to have been written in 1614—it is attributed to Phineas Fletcher, who calls it a Piscatory, as

most of the D. P. are Fishers — it had been acted in King's College, Cambridge — the scene lies in Sicily — Perindus is in love with Glaucilla — Thalander is in love with Olinda — Olinda, having gathered a golden apple in Neptune's garden, is condemned to be devoured by a monster — Thalander kills the monster—Olinda, by Glaucilla's persuasion, takes an opiate—she is supposed to be dead—Glaucilla is sentenced to leap from a rock — Perindus undertakes to suffer the punishment instead of Glaucilla — he leaps from the rock into the sea without being hurt — at the conclusion Thalander and Perindus are united to Olinda and Glaucilla—this play has little to recommend it either in the plot or language — the serious scenes are chiefly written in rhyme—there is a comic underplot.

Rival Friends 1632—this play in the title page is called “ A Comedy, as it was acted before the King and Queen at Cambridge March 19 1631—Cryed down by boys, faction, envy and confident ignorance, approved by the judicious, and now exposed to public censure by the author Pet. Hausted M. A. of Queen's College” — this is certainly a good C.—it appears from the preface, that the objections made to it were frivolous — Lucius and Neander are both in love with Pandora — they are such disinterested friends, that each of them uses a stratagem in order to get Pandora to marry the other—for this purpose, Neander marries, as he supposes, a boy in girl's clothes—she turns out to be Constantina, whom he had forsaken — Lucius, for the same purpose, pretends that nature had put it out of his power to be a husband — at the conclusion, Pandora marries Endy-

mion, and Lucius marries Isabella, to whom he had been formerly attached — this part of the play is rather serious — the merit of the piece consists chiefly in the comic characters of Anteros, Lively, Loveall, Sacrilege Hooke, Stipes, &c.—Sacrilege Hooke is the patron of an impropriated parsonage — he intends the next presentation as a portion for his daughter, Ursula — she is deformed and foolish, but has no less than 6 suitors for the sake of the living—Anteros is a humorous mad fellow that cannot endure women—in order to avoid them, and to lie concealed, he hires himself as a servant to Stipes, Hooke's shepherd—Stipes' daughter, Merda, who is a dowdy and almost a changeling, falls in love with Anteros — Stipes, suspecting that Anteros has been too intimate with Merda, ties him to a tree, and goes in to fetch a cudgel — Anteros gets Loveall to untie him, dresses himself as a gentleman, and is again tied to the tree — Stipes on his return is astonished at the metamorphosis — Anteros tells him that the tree is a favourite with Oberon, and that whoever is tied to it will be turned into a gentleman —Stipes requests that he and Merda may be tied to the tree — Ursula dislikes all her suitors, and wishes to marry Anteros — Hooke gives Anteros the mortgage of his father's estate, and the presentation to the parsonage, on condition that he will marry Ursula — Anteros with much reluctance consents — Loveall releases him from his engagement by telling him that Ursula is his sister, and not really the daughter of Hooke — Anteros gives his sister, and the presentation to a Bachelor of Arts—in the Epilogue he says, that the presence of the Queen has

worked a miracle on him, and made him a convert to the merits of the female sex—their Majesties were of course to be complimented in the Prologue and Epilogue—the conceit in the short Prologue is pleasant, and probably new—in the Epilogue, the author has evidently borrowed a hint from Ben Jonson's Epilogue to *Every Man out of his Humour*, when acted before Queen Elizabeth.

Costly Whore 1633—the scene lies in Saxony—the *Costly Whore* is *Valentia*—the Duke falls in love with her, and marries her—his son, *Frederick*, is so offended that he take up arms against his father—an engagement ensues — *Frederick* takes *Valentia* prisoner—he restores her to the Duke on condition of a general pardon—the Duke breaks his word—sends *Frederick* to prison—and signs a warrant for his execution—*Euphrata*, the Duke's daughter, marries *Constantine*, who is only a private gentleman—the Duke condemns them likewise to death—*Frederick* is brought in on a hearse—*Constantine* and *Euphrata* on another—the Duke is sorry for the death of his children—he reproaches *Valentia*—*Valentia* had been correct in her conduct since her marriage—she had made *Frederick* drink poison, as he supposed, but she knew it to be only an opiate — *Frederick* awakes—*Constantine* and *Euphrata* were not really dead—they had made their escape from prison, and were said to have been drowned in the Rhine—*Valentia* prevails on the Duke to join with her in devoting the remainder of their lives to the duties of religion—this is a pretty good play—part of it is written in rhyme—it had been acted by the Company of the Revels.

Floating Island—this play was written by **Strode**—it was not published till 1655—it is said in the titlepage to have been acted before his Majesty at Oxford Aug. 29 1636, by the Students of Christ-Church—from the Prologue it appears that the Queen was also present—there are a second Prologue and Epilogue addressed to the members of the University, before whom it was afterwards acted—the D. P. are the Passions, &c. personified — Anger is called *Irato*, and so on—the Passions depose *Prudentius*, their lawful king, and instate *Fancy* as queen—at the catastrophe, *Prudentius* is restored to his authority—the Prologue, after the appearance of a **Floating Island**, enters as coming out of the sea—in the Epilogue the Isle is said to be settled—some parts of this Tragi-Comedy (or rather Mask) are well written, but on the whole it is very dull.

Valiant Scot — a historical play by J. W. 1637 — the Valiant Scot is Wallace—Haslerig, Selby, &c., who are rulers over Scotland, under Edward the 1st of England, abuse their power—Young Selby endeavours to marry Peggy by force—Wallace kills him—Wallace surrenders himself to the English on condition of their setting Peggy at liberty—he is rescued and marries Peggy — Haslerig and Selby kill old Wallace, Peggy and a Friar — Wallace cuts out the tongue of one of the English Ambassadors, and puts out the eyes of the other—at the end of the 2d act, he goes to the English camp in disguise—in the 3d, he is shipwrecked on his return from France—in the 4th, there is a good deal of fighting—Grimsby, in the stage direction, is said to be slain, yet he appears

alive in the next act — Wallace wishes to detach Bruce from the English interest—they agree to meet on Glasgow moor—three Ghosts appear to Wallace—two of whom warn him not to meet Bruce—Edward had offered ten thousand crowns for Wallace's head — Comin and Monteith treacherously knock down Wallace as he is going to his appointment with Bruce—Wallace is delivered to Edward, and condemned to die the death of a traitor—before he is carried off, he kills Monteith with his fist—Edward gives Bruce the crown of Scotland on condition of his taking an oath of fealty—Bruce stabs Comin—most of the English act dishonourably—but Clifford is a man of strict honour — Bolt is a good comic character—Peggy and the Fryar talk in the Scotch dialect—the other Scotch characters speak good English—on the whole this is not a bad play—Rapin observes, that Wallace was a hero who deserved a better fate, and that he was unjustly executed as a traitor, as he had never acknowledged the jurisdiction of Edward.

Seven Champions of Christendom—this play was printed in 1638—it had been acted at the Cockpit, and at the Red Bull—Calib, the Witch, is in love with George — she entrusts him with her wand—George is anxious to know who his parents were—he waves his wand, and the Ghosts of his father and mother appear—his father says that he was Earl of Coventry—that the Witch had killed him and his wife—and carried off George himself—he enjoins George to punish the Witch—George causes a rock to open, and the Witch sinks into it—Suckabus, the

Clown, is the son of the Witch and a Devil—George spares him, and takes him for his servant—George sets the other six Champions, who were confined in the Witch's cave, at liberty—they sally forth in search of adventures—in the 3d act, a Chorus observes that the shortness of time will only allow a small part of the history of each Champion to be represented—in the 5th act, six of the Champions, by the treachery of Suckabus, fall into the hands of a giant called Brandron—Brandron forces them to fight in his defence—St. George fights with each of them separately, and overcomes him—Brandron beats out his own brains—St. George orders Suckabus to be hanged—Suckabus promises the King of Macedon to show him where his three daughters are, if he will save his life—the King's three daughters had been changed into swans—the King of Macedon becomes a Christian, and his daughters resume their former shapes—this is far from a bad play—it was written by Kirke—Langbaine says that it is founded on the well known book of the same title—Suckabus is a good comic character.

Conspiracy by Henry Killegrew 1688—this T. wants incident, but on the whole it is far from a bad play—the plot is simple—the Conspirators depose and kill the reigning king, who is an usurper—and restore the crown to Cleander, the rightful heir—Langbaine says that this play was printed, without the author's consent, from an imperfect copy—and that it was re-printed in 1658 in a more correct manner, as Pallantus and Eudora—Pallantus is the chief of the Conspirators, and Eudora daughter of the usurper—Langbaine adds that when this T. was

acted at Black Fryars, some cavillers were offended that Cleander, who is a youth, should speak with so much discretion and good sense as would better suit a person of thirty—Lord Faulkland replied, that it was not unnatural for Cleander to speak at that rate, as He that made him speak in that manner and writ the whole play, was himself only seventeen — see Tyrant King of Crete in plays not acted 1702.

Martyr'd Soldier—this T. was written by *Henry Shirley*, but not printed till 1638, after the author's decease—it is said in the title-page to have been acted at the private house in D. L., and at other public theatres—in the 1st scene, Genzerick king of the Vandals is discovered sick on his bed—he desires one of the courtiers to read to him a part of the chronicle in which is registered the number of the Christians whom he has put to death—the king soon after dies, and is succeeded by his son Henrick—
—the Martyr'd Soldier is Bellizarius, the Vandal General, who has been a great persecutor of the Christians, but who, with his wife Victoria, and his daughter Bellina, is converted to Christianity—Two Angels are part of the D. P.—and plenty of miracles are introduced — Henrick is stung by a scorpion, and his physicians are not able to give him any relief—he is miraculously cured by Eugenius a Christian Bishop—he had promised Eugenius to set all the Christians at liberty ; but he is so far from keeping his promise, that he immediately orders Eugenius to be stoned to death—baskets of stones are brought in—but they turn as soft as sponges—Henrick commands two camel-drivers to ravish Victoria—one of them runs mad, and beats out his own brains

—the other is struck blind—Victoria dies — Bellizarius is martyred—Henrick is killed by a thunderbolt—and Hubert is elected king—Hubert had previously fallen in love with Bellina, and been converted by her—Eugenius was to have suffered martyrdom, but by the death of Henrick his life is preserved—the piece ends with Hubert's declaration that he will protect the Christians—and with his marriage with Bellina—there are some comic scenes—the play is a good one—it is probably founded on some legend—Langbaine says that it relates to the time of the 8th persecution.

Sophister 1689—it is clear from the Prologue and Epilogue, that the anonymous author of this C. wrote it with a view of having it acted in the University of which he was a member—and it seems to have been really acted—the characters are certain Qualities personified—Fallacy gives his father Discourse, a poison, which deprives him of his senses—his three sons, Demonstration, Topicus and Fallacy contend for the succession—Fallacy is proclaimed rightful successor to the crown of Hermenia, and assumes the name of Sophism—Analysis cures Discourse—Fallacy absconds—and Ambiguity, Fallacy's servant is sentenced to be whipt—this play is written with a good deal of ingenuity, but from the nature of the subject, it could hardly fail of being dull.

Ghost, or the Woman wears the Breeches—this C. was written in 1640, but not printed till 1653—it does not appear who was the author, or at what theatre it had been acted—the scene lies at Paris—

Rogat and Senio are two gentlemen—Rogat has two sons—Octavian and Dauphine—Senio has a son and a daughter—Babilas and Aurelia—Senio had given a reluctant consent to the union of Octavian and Aurelia—the play begins on the day intended for their marriage—Babilas and Octavian fight—Octavian is apparently killed—a Friar finds his body and carries it to his cell—Aurelia had four suitors, besides Octavian—her father presses her to marry Philarchus, who is old and rich—she consents—at her request her father takes Engin for a servant—on the wedding night Aurelia, with the assistance of Engin, compels Philarchus to give her a written promise that she should have the supremacy in all things—Engin takes off Philarchus' breeches—he puts them on a pole, and carries them in triumph before Aurelia—in the last act, Engin assembles all the suitors to Aurelia in a cave, under various pretences—he arises from a coffin as the Ghost of Octavian—they are all frightened, and Philarchus in particular—Engin turns out to be Dauphine—Octavian enters recovered—Philarchus is forced to settle £200 a year on Dauphine—the Friar declares that he had married Aurelia to Octavian, before her marriage with Philarchus—Aurelia was aware that Octavian was alive, and likely to recover.

Messallina—this T. or rather Historical Play, was written by Richards—it was printed in 1640, and had been acted by the Company of his Majesty's Revels—Silius is attached to his wife and to a virtuous life—he is however debauched by Messallina—she threatens to kill him, if he will not kill his

wife, Syllana—he promises to do so, but when it comes to the point he only enjoins her to conceal herself—Lepida, the mother of Messallina is a lady of great virtue and chastity—she expostulates with Messallina on her conduct—but without any effect—in the 4th act, Silius and Messallina are publicly married—at the conclusion they are killed—in the 5th act the author has deviated too much from history, particularly in making Claudius act a more respectable part than he really did—see Tacitus Ann. 11—this is far from a bad play—some absurdities occur—in the 2d act, Messallina enters with a *pistol*—in the 5th, Lepida conceals a *hundred* vestal virgins to prevent them from being ravished—for a lively description of Messallina see the 6th Satire of Juvenal from line 115 to line 131—for her victory over a prostitute see Pliny lib. 10 cap. 62—Richards quotes the passage in Latin, and makes the Bawd expatiate on it in English—Messallina is one of the few old plays which are printed with the names of the performers—Claudius, the Emperour = Will. Cartwright Sen. : Saufellus = John Robinson : Silius = Christopher Goad : Menester = Sam. Tomson : Montanus = Richard Johnson : Mela = Will. Hall : Messallina = John Barret : Lepida = Tho. Jordan : Syllana = Matthias Morris :—Cartwright was probably the father of William Cartwright who acted after the Restoration.

Rebellion 1640—this T. is on the whole far from a bad one—it appears from the titlepage that it had been acted 9 days together, and divers times since, by his Majesty's Company of Revels—and from

Chamberlain's address to Rawlings, that the latter was young when he wrote his play—Sebastiano, in the disguise of a tailor, and under the name of Giovanni, gains the love of Evadne—her brother, Count Antonio, kills the Governour of Seville in a quarrel, for this he is condemned to be ground to death in Fillford Mill—the execution is committed to the care of Petruccio, who brings Antonio to his castle—his daughter, Aurelia, falls in love with Antonio, and requests her father to let her give the signal for Antonio's death—he consents—she ties a dog to the chair, in which Antonio had been placed—she then stamps—the chair and dog descend through a trap, and the noise of a mill is heard—at the end of the 2d act, the French are defeated, and their General, Raymond, is taken prisoner—the victory is in a considerable degree owing to the bravery of Giovanni and the tailors—Count Mackvile, the new Governour, is a villain—he banishes Giovanni and Evadne, and associates Raymond with himself in a plan for deposing the king of Spain, and setting up themselves—in the last act, a bravo, in the pay of Mackvile, stabs Raymond—Raymond kills Mackvile—Philippa, the wife of Raymond, stabs the bravo, and Auristella the wife of Mackvile—Philippa dies mad—Mackvile pretends to ask forgiveness of Antonio, and then treacherously kills him—Aurelia goes into a nunnery—Sebastiano is united to Evadne—the master tailor contributes considerably to the conduct of the piece—he overhears the plot of Raymond and Mackvile, and informs the king of it—the king comes to the tailor's house in disguise, and concludes the play—in the 5th act, the tailors are preparing to act a

play—Vermine, the 3d tailor, wants to play all the parts—he observes—

—— “Nay and we do not act as they say,
 “With any players in the *Globe* of the world,
 “Let us be baited like a *Bull*.”

Knave in Grain new Vampt by J. D. 1640—this Comedy, or rather Play, was acted at the Fortune theatre—the serious part is bad—the comic is better, but even of that a considerable portion is poor stuff—two scenes are excellent—Julio, the Knave in Grain, is relieved from poverty by Franciscus—in return he makes Franciscus jealous of his wife—Franciscus believes what Julio says without the shadow of a proof—he wounds his friend, Antonio, and leaves him for dead—his goods are confiscated, and a reward is offered for his apprehension—Julio betrays him—Antonio recovers from his wounds, which sets all to rights—Julio is a strange inconsistent character—in the serious scenes he is a villain of a black die—in the comic ones he is a merry cheat—in the 4th act, Julio buys some satin and plush, says he has not money enough in his pocket to pay for them, and desires the mercer to send one of his men to the barber’s where he lodges—Julio tells the barber that the young man who is coming to him, has occasion for his assistance as a surgeon—the resemblance between this scene and one in the Ordinary is too striking to be accidental—Julio is next arrested, when he plays a good trick on a Doctor and a Sergeant.

Sicily and Naples, or the Fatal Union—this T. was printed at Oxford in 1640—it had been written some

years before that time by S. H. of Exeter College—it appears to have been published by one of his friends without his knowledge—the plot is complicated, and in one point disgusting—the king of Naples had put to death a nobleman called Alberto—his son, Frederico, meditates revenge—disguises himself as a Moor—assumes the name of Zisco—and gets into the employment of Ursini—Ursini is the king's favourite and a villain—the king of Naples had conquered Sicily, and killed the king in a battle—notwithstanding that circumstance, he prevails on Calantha, the princess of Sicily, to marry him—her page, Sylvio, acknowledges to her, that she is Felicia, the daughter of Alberto, and that she is with child by the king—in reality she has been intimate with Ursini, who, by meeting her in the dark, had passed himself on her for the king—Calantha, on the wedding night, agrees that Felicia should be placed in the king's bed instead of herself—Zisco ravishes and murders his sister, supposing her to be Calantha—he stabs the king and then himself—Ursini's villainy is discovered, and he is killed by Calantha—Zisco, just before his death, runs mad and kills the Princess—the crown of Naples devolves to Charintha, the king's niece—she is united to Valenzo—there is an underplot which relates to them—on the whole this is a good play—there are some comic scenes.

Swaggering Damsell C. by Chamberlaine 1640—this play was probably acted, but the titlepage does not say that it was—it has on the whole a considerable degree of merit—the dialogue is good, but the plot is not very probable—Valentine makes love to

Sabina—she at first slights him, but afterwards she allows him the greatest liberties—he is disgusted at her conduct, and endeavours to conceal himself from her by disguising himself as a woman—**Sabina**, disguised as a man, makes loves to him, and prevails on him to marry her—**Sabina** knows him to be **Valentine**, but he supposes her to be a man, and that the marriage will end in a joke—at the conclusion a reconciliation takes place.

Noble Stranger 1640—the **Noble Stranger** is **Honorio** — in the first scene the King of Naples enters as victorious over some rebels—he had been greatly assisted by **Honorio** — in return he makes **Honorio** high Marshal, and his friend **Fabianus**, public Treasurer — **Honorio** and the Princess fall mutually in love — **Fabianus** and **Clara** do the same — **Callidus** informs the King of **Honorio's** love to his daughter—the King banishes **Honorio** and **Fabianus**—in the 5th act, the King insists that his daughter should marry the Prince of Portugal — my copy wants about a couple of leaves, but it seems highly probable that the **Noble Stranger** turns out to be the Prince of Portugal—there is a comic underplot — **Pupillus** is a foolish Gentleman — **Mercutio**, who is a poet, and two Students of the law, play **Pupillus** some tricks, under pretence of inspiring him with wit—they cheat him of his money, and marry him to a wench — this is a good play—it was written by **Sharpe**—and acted at **Salisbury Court** — **Langbaine** properly observes, that **Lacy**, when he wrote **Sir Hercules Buffoon**, had probably read this play—see **T. R. 1684**—**Sharpe** is loyal—he makes **Callidus** say—

“ Subjects

“ Must not see, much less say, what misbecomes
 “ Their Prince, 'tis enough we perform what they
 “ Command, not question why.”

Walks of Islington and Hogsdon with the Humours of Woodstreet-Compter — Mercurio and Splendor are mutually in love — her father, Mr. Nice, opposes the match—in the 3d act, he arrests Mercurio for a small debt—in the 5th act, Mercurio is said to have died in prison—his friends bring him in, in a coffin, and place him before Nice — they read his Epitaph and sing a Dirge — Nice is sorry for his death—Mercurio rises from the coffin—Nice consents to his union with Splendor—Rivers makes love to Mrs. Trimwel — her husband is jealous — at the conclusion, Rivers turns out to be Mrs. Trimwel's brother — Sir Reverence Lamard, who is disguised as a Frenchman, proves to be Nice's son — this is a pretty good C. by Jordan — it is said in the titlepage to have been acted 19 days together — it was not printed till 1657, but it was certainly written in 1641—see the last scene of the 3d act — Tripes, who is a sergeant, says — “ The players brought me
 “ on the stage once, I thank them, in a play called
 “ the Roaring Girl, or the Catchpole, he was a pretty
 “ fellow that acted me, but he came short of the
 “ rogueries I have done.”

Money is an Ass — this C. was also written by Jordan — it was not printed till 1668, but it was doubtless acted before the suppression of the stage in 1647-8 — Clutch wishes his daughters Felixina

and *Feminia*, to marry two silly citizens called *Money* and *Credit* — *Capt. Penniless* and *Feather-brain*, two prodigals, gain the affections of the young women—they pass themselves on *Money* and *Credit* as *Mr. Gold* and *Mr. Jewel*, and are introduced by them to *Clutch* as such—at the conclusion, *Feather-brain* and *Penniless* marry *Felixina* and *Feminia* — this is a poor play — it was perhaps a juvenile production—*Jordan* acted *Capt. Penniless* — he says in the *Prologue*, that the company consisted of 8 persons only, and that he was obliged to confine his *D. P.* to that number.

Sophy T. by *Sir John Denham* 1642 — this is far from a bad play—it had been acted at *Black Friars*—for the plot see *Mirza* — both the plays are founded on historical facts — the main incidents are the same in both, but with some important exceptions — *Fatima* in this play is preserved, and *Abbas* dies — *Denham* observes in the 1st scene—

- “’Tis the fate of princes, that no knowledge
 “ Comes pure to them, but passing through the
 eyes
 “ And ears of other men, it takes a tincture
 “ From every channel, and still bears a relish
 “ Of flattery, or private ends.”

It appears from the *Prologue* that *Denham* gave his play to the actors.

Mirza by *Baron* — *Abbas*, the King of *Persia*, is instigated against his son, *Mirza*, by the artifices of his favourite, *Mahomet Ally-Beg*, and his concubine, *Floradella*—he sends for *Mirza* to court, and on his arrival, orders his eye-sight to be destroyed, and

Mirza himself to be confined in prison — Mahomet forms a conspiracy to kill Abbas and usurp the throne — he makes Floradella believe that he will marry her, but in reality he has no such intention— Mirza is so enraged at his father, that he kills his own daughter Fatima, a child about 7 years old, because he is told that Abbas dotes on her—he next poisons himself — the conspiracy is discovered, and the conspirators punished according to their deserts — Abbas enters before his son's death, and obtains his forgiveness — Abbas announces Soffie, the son of Mirza, as his successor — he was really succeeded by him in 1629.

Many parts of this T. are very well written, and on the whole it is a good play — but it would have been much better, if it had not been extended to an enormous length — besides, Baron has most injudiciously made Mirza thoroughly acquainted with the Grecian mythology and Roman history — Baron in his address to the reader says, that he had finished 3 acts of his T., before he knew that Denham had written a play on the same subject — he finds fault with Denham for preserving Fatima's life, and making Abbas die, contrary to the real facts — he considers the death of Fatima as the most complete conquest that revenge ever obtained over virtue—he tells us that Abbas was alive in 1626, when Charles the 1st sent an Embassadour to him — that he took the hint of this story from a manuscript of that Embassadour's letter to a friend at Cambridge — and that the most important passages of it were confirmed by Herbert in his Travels. In the 4th act of this play, Mirza “takes Fatima by the neck, breaks

“it, and swings her ‘about” — he then endeavours to get hold of Soffie, but is prevented — Denham has managed this matter much better—in his play *Mirza* is on the point of killing Fatima, but relents — even the bare intention of such a revenge (however true) is disgusting — Denham’s play wants incident — Baron avoids this fault by introducing Floradella and several other persons to whom there are no corresponding characters in the *Sophy* — Mahomet and Floradella are important parts and well sustained — Baron’s play is printed without a date, but it was probably published about 1647, and certainly before the death of Charles the 1st, as it is addressed to him—Quarles in his complimentary verses to Baron says—

“Our Isle a Mirz’ and Allybeg can give,
 “Thus text and time do suit, and whilst you tell
 “Your Tale, we’ll easily find a parallel.”

By Allybeg he perhaps meant Cromwell — Baron has added to his play such copious annotations that the whole forms a small volume of 264 pages.

Committee-Man Curried — “a piece discovering
 “the corruption of Committee-men, and Excise-men,
 “the unjust sufferings of the royal party, the devel-
 “ish hypocrisie of some Roundheads, the revolt for
 “gain of some ministers — not without pleasant
 “mirth and variety—by S. Sheppard 1647” — this
 little piece is divided into 5 acts, but it does not
 much exceed the usual length of one act—the greater
 part of it is poor stuff—the songs at p. 8 and p. 9 are
 stolen from the *Goblins* — the verses at p. 11 from
Brennoralt — Langbaine says that there is a second

part — and that the author has plundered almost all of Suckling's pieces.

Love in its Extasie, or the Large Prerogative — the scene lies in Sicily — Charastus, the King of Lelybæus, is dotingly in love with Flavanda, the sister of Bermudo — she refuses to marry Charastus, unless he will resign his crown to Bermudo — he consents to do so — Bermudo is made King — Flavanda had previously exacted an oath from Bermudo, that he would restore the crown to Charastus, as soon as his marriage with Flavanda should be solemnized — Bermudo allows the force of the obligation — but makes a proclamation that whoever should acknowledge himself to be in love, should forfeit his life — he agrees likewise to resign the crown, if his own heart should be conquered by a woman — Virtusus, the son of the King of Pachynus, is in love with Thesbia — Fidelio, the son of the King of Pelorus, is in love with Constantina — Constantina and Thesbia are condemned to die for being in love — Thesbia is disguised as a boy — Bermudo expresses a love for Thesbia — Charastus reclaims his crown — Bermudo pleads that Thesbia is a boy — she discovers herself — Charastus turns out not to be the rightful King of Lelybæus — he resigns the crown to Desdonella — she marries Bermudo — the other lovers are united — the plot of this piece is romantic to the last degree — on the whole it is not a bad play — but greatly too long — Kirkman attributes it to Peaps — the author is very loyal — he says that if a King should command the lives of his subjects, it would be impiety to contradict him — that Kings are earth's Gods, and that their deities must not be prophaned, &c.

Loyal Lovers—this T. C. was written by Major Manuche—it was printed in 1652—some of the incidents in the last act are improbable, but on the whole this is a good play, particularly in the comic part of it—Adrastus and Letesia fall mutually in love — they elope together and mean to take shelter in a sea-port— but Rogastus, the Lieutenant of the Garrison, refuses them admittance as they have no passport—a quarrel ensues and Rogastus is severely wounded—Adrastus is put into prison, and Letesia is separately confined—they make their escape by the assistance of their friends, Albinus and Clarathea, with whom they change clothes—Albinus and Clarathea are on the point of being executed, but their lives are saved at the intercession of a Stranger, who had just rescued the Governour from pirates — the Stranger turns out to be the lover of Clarathea, who was supposed to be dead—Rogastus is said to be out of danger—the tragic part of this play does not begin till the close of the 4th act—the author professes to lay the scene (chiefly) at Amsterdam, but in reality he means to represent London in the year 1652—the Loyal Lovers and their friends are Royalists—the abettors of the existing government are rogues and rascals of one description or another—this is the play in which Hugh Peters is exposed—see vol. 1 p. 16—Mettle is servant to Adrastus — Symphronio is his friend—in the 1st act, Mettle overhears Sodom, who is one of the Synod, make an assignation with a common strumpet, called Riggle—he tells his master — the gentlemen, with the assistance of Riggle, make Sodom drunk, and toss him in a blanket.

Bastard 1652 — the language of this T. is fre-

quently unnatural, but on the whole it is a good play—the plot is complicated, but well managed—Gaspar, the Bastard, is a consummate villain, who makes great pretensions to honesty—he gains the confidence of many of the principal characters, and uses it for his own purposes—his main object is to marry Mariana—Alonzo had contracted his daughter, Mariana, to Balthazar—she falls in love with Chaves—Balthazar suspects her of incontinence—her father is fully sensible that she has had a gallant in her chamber, but cannot make her own who it was—he offers his daughter to Picarro—Picarro, not knowing what had happened, is glad to marry her—on the wedding night she prevails on her maid, Catalina, to supply her place—Picarro by threats extorts the truth from Catalina—he fights with Balthazar and kills him—Balthazar in his last moments protests that Chaves, and not himself, was Mariana's paramour—in the underplot, Alonzo gives his ward, Varina, to a foolish gentleman, called Præpontio—she is in love with Roderiguez—Roderiguez and Chaves kill Præpontio, and carry away Varina—Eugenia the sister of Roderiguez had been seduced by Chaves and deserted by him—she meditates revenge—in the last scene, Gaspar enters with the assassins whom he had hired—they kill Chaves and Roderiguez—Eugenia kills herself—Varina, on finding Roderiguez dead, swoons and dies—the assassins stab Picarro—Mariana rejects Gaspar's addresses with scorn, and is killed by him—Gaspar's villany is detected—he stabs Alonzo, and then himself—at the conclusion 8 of the principal characters lie dead on the stage—in the 5th act, the author has borrowed several speeches from

Romeo and Juliet and from Richard the 3d—as also 17 lines from Henry 6th part 2d — when Chaves cannot draw his sword, we are strongly reminded of Sir Giles Overreach.—the Prologue says—

“ Translation is no crime, we here impresse
 “ A Spanish Bastard in an English dresse.”

See Langbaine—the Editor of the B. D. tells us that Coxeter attributes this play to Manuche—it does not appear upon what grounds—the internal evidence is strongly against the supposition — in the Bastard there are such repeated allusions to the Heathen Mythology, that one is disgusted with them—in the Loyal Lovers there is nothing of that sort—both the plays were published in the same year, but by different booksellers — Manuche was conscious that the Loyal Lovers must give offence to the existing government, yet he put his name in the titlepage—the Bastard is inoffensive, yet the name of the author is suppressed.

The Queen, or the Excellency of her Sex — Alphonso had rebelled against the Queen of Arragon—seemingly for no reason, but because she was a woman—he is defeated and taken prisoner by Velasco, the Queen’s General—just as Alphonso is on the point of being beheaded, the Queen pardons him, and makes him her husband—Alphonso requests that for 7 days she would allow him to live as a married bachelor without coming or sending to him—at the expiration of about a month she visits him—he tells her that he hates all her sex, and herself in particular—Muretto makes Alphonso suspect the Queen of an intimacy with Petruchi, taking care at the same time

to enlarge so much on her beauty and other perfections, that Alphonso, in the 4th act, is become insensibly in love with her—in the mean time he sends Petruchi to prison—and allows the Queen a month to find a champion, who will fight with him in support of her honour—he declares that she shall lose her head, if no champion should appear—the Queen forbids her lords on their allegiance to fight with the King—they proclaim a large reward for any champion who will appear in the Queen's defence—In the underplot, Velasco is in love with Salassa—he takes an oath to perform whatever she shall enjoin him—she insists that whatever provocation he may receive, he should not fight with any person for two years—Velasco, in consequence of his oath, suffers himself to be beaten and kicked—Salassa undertakes to find a champion for the Queen, not doubting but that Velasco, on her absolving of him from his oath, would engage to defend the Queen's innocence—he refuses—and Salassa is condemned to lose her head, for failing in her promise—just as the executioner is about to strike, Velasco comes forward as the Queen's champion, protesting at the same time that he will have no farther connexion with Salassa—Alphonso enters armed—the Queen does her utmost to dissuade Velasco from fighting with the King—he persists—Petruchi enters as a second champion for the Queen—and Muretto as a third—Muretto acknowledges that all he had done against the Queen was a stratagem to make Alphonso in love with her—Alphonso is convinced of her innocence, and entreats her pardon—the Queen readily grants it, and thanks Muretto for his contrivance—Velasco is reconciled

to Salassa——this is on the whole a very good play—the plot is highly improbable, but it is conducted with great skill—it is not known who was the author of this play—it was found by a person of quality, and given to Alexander Goughe, the actor—he published it in 1658.

Nuptials of Peleus and Thetis 1654—Peleus, King of Thessaly, is in love with Thetis—so is Jupiter—Peleus, by the advice of Chiron, goes to Mount Caucasus to consult Prometheus—Jupiter is told that the Oracle had decreed, that the son of Thetis should be greater than his father—he makes his love yield to his ambition—in the last scene, Prometheus is set at liberty—and Peleus is united to Thetis—this Mask, in 3 acts, was translated from the French by Howel—it had been lately acted at Paris 6 times—the actors were, the King of France, and other persons of high rank—the Duke of York acted a fisherman, and his sister, the Muse Erato—to the Mask is added a translation of the Italian piece from which the French Mask was taken.

Combat of Love and Friendship—the author of this C. was Mead of Christ Church Oxford—it had been acted by the Gentlemen of that College, but was not printed till 1654, after Mead's death—the dialogue is well written, and on the whole this is not a bad play—the fault of it is, that some of the principal characters do not act in a natural manner—Lysander is in love with Artemone, the sister of his particular friend Theocles—Theocles is in love with Ethusa, who is determined to reject his addresses till her sister Panareta shall wish her to accept them—Panareta is in love with Lysander, and denies all

assistance to Theocles, unless he will use his influence with Lysander in her favour—Lysander requests Artemone to permit him to feign affection for Panareta, solely with a view of promoting the interest of her brother—she reluctantly consents—Lysander falls really in love with Panareta—Theocles marries Ethusa, and Artemone gives her hand to Philonax—Ethusa has two suitors a Captain and a Poet—she enjoins the Captain to turn Poet, and the Poet to turn soldier—this produces a tolerably good comic scene—the greater part of the play is serious.

Cunning Lovers—an intended match between Prospero, the son of the Duke of Verona, and Valentia, the daughter of the Duke of Mantua, is broken off—Prospero obtains his father's permission to travel—he is accompanied by his cousin, Montecelso—they go to Mantua, it being Prospero's wish to see Valentia—Prospero saves the Duke of Mantua's life—the Duke determines to build a tower for his daughter, so as to exclude her suitors from all access to her—Prospero recommends Montecelso to the Duke as an architect—Montecelso recommends the Duke to build a lodge close to the tower, for Prospero, that he may guard Valentia from without—a secret door is contrived through the wall which separates the lodge from Valentia's apartment—the Duke is in love with a Dutchess—she is placed in the tower as a companion to Valentia—Prospero and Montecelso visit the ladies through the private door, and gain their affections—the Duke is told that Prospero and Montecelso are to be with Valentia and the Dutchess at midnight—he

goes to the tower—Prospero and Montecelso, on hearing a noise, make their escape—the ladies pretend to be asleep when the Duke enters—the Duke is invited by Prospero to a banquet—he finds Valentia disguised as a Spanish Lady—he is struck with the likeness between the Spanish Lady and his daughter—he goes to the tower where he sees Valentia in her proper dress—he returns to the lodge, where he sees the Spanish Lady, apparently just as he left her—this is easily effected, as Valentia has only to go through the private passage—whereas the Duke has 12 doors (one within another) to unlock, before he can get to Valentia's apartment—Montecelso pretends to drown himself—the Dutchess is so grieved for his loss that she nearly loses her senses—Montecelso next pretends to be a conjuror—the Duke promises to grant him whatever he shall ask, if he can cure the Dutchess—Montecelso discovers himself to her—she recovers—he claims her for his wife, according to the Duke's promise—in the mean time, Prospero had married the supposed Spanish Lady—the Duke himself giving her to him—all ends to the satisfaction of the lovers—the plot of this C. is rather improbable, but on the whole it is a very good play—it had been acted at the private house in D. L., but it was not printed till 1654—Alexander Brome, who wrote this play, is the person who published two vols. of Richard Brome's plays.

Imperiale T. by Sir Ralph Freeman 1655—Imperiale and Spinola, Noblemen of Genoa, were ancient enemies but had been lately reconciled—Spinola, suspecting that Imperiale still retained his enmity, hires a Bravo to kill him—Sango, Spinola's slave,

having accidentally discovered this, reveals it to Molosso, Imperiale's slave, whom he knew to be desirous of revenging himself on his master, for some severe punishment he had received—Molosso, in order to ingratiate himself with his master, and thereby work greater mischief, not only reveals the plot to him, but by a stratagem causes the Bravo to murder Spinola's son, whom he mistakes for Imperiale—Molosso and Sango ravish and murder Imperiale's wife and daughter—and then kill each other—Imperiale pulls out his own eyes—and Doria, who was to have been married to his daughter, determines to starve himself to death—this play on the whole has very considerable merit—it seems never to have been acted, and it is not well calculated for representation.

The Twins—Gratiano and Fulvio are Twins, and exactly alike—Charmia, the wife of Gratiano, falls in love with Fulvio—she blames herself for this, but cannot get the better of her passion—Fulvio tells his brother of Charmia's love for him—Gratiano visits Charmia in Fulvio's clothes—after Charmia has gratified her inclination, she reproaches herself, as guilty of incest and adultery—Gratiano explains to her what had happened—and forgives her—Carolo is in love with Julietta, and Alphonso with Clarinda—Carolo and Alphonso become jealous of one another—they fight, and Alphonso is supposed to be killed—Alphonso assumes a disguise—Carolo conceals himself in a wood—in the last act Alphonso throws off his disguise—which sets all to rights—the scene lies partly in Milan, and partly in a wood—this is not a bad play, but the main plot is improba-

ble—it seems very unnatural, that Charmia should fall desperately in love with a man who is so like her husband, that they can only be distinguished by their clothes—this Tragi-Comedy was written by Rider—it was printed in 1655, and had been acted at Salisbury Court.

Hectors, or the False Challenge—this play, by an anonymous author, was written in 1655, and printed in 1656—some parts of it are a little dull, but on the whole it is a good C.—Mrs. Lovewit sends a challenge to Welbred in Knowell's name—Welbred is wounded by the Hectors, and Knowell is taken up on suspicion—this gives the 2d title to the play—Justice Quorum marries Mrs. Pate, supposing her to be a rich widow—after the marriage, he is made to believe that she is “as common as the stairs that mount the Capitol”—he restores to Hadland the mortgage of his estate, on condition that Hadland will divorce him from his wife—a similar incident is introduced in other plays, but no where managed with so much fun as in this.

False Favourite Disgraced, and the Reward of Loyalty 1657—the scene lies in Florence—Hippolito, the Duke's Favourite, is a great hypocrite—Pausanio had been banished by his artifices, yet he intercedes with the Duke for him, and gets Martiano, Pausanio's son, to succeed his father as general—the Duke falls in love with Lucebella, Pausanio's daughter—Hippolito tells Martiano that the Duke means to seduce her—this is utterly false—Martiano wishes to be revenged on the Duke, and for that purpose applies to Sicanio, Prince of Sicily—Hippolito makes love to Lucebella—Honorio tells the Duke that Hip-

politico is a traitor—the Duke assumes the disguise of a friar—Sicanio and Martiano get possession of Florence—they profess to have no other object in view but the restoration of Pausanio—the supposed friar gives Hippolito a parchment, by which he is appointed governour of Florence—he affects to receive the appointment with reluctance—but he is really so pleased with it, that he determines to secure the permanency of his power by having the Duke murdered—Hippolito confesses his sins to the supposed friar—he is afterwards sorry for having put himself into the friar's power—he employs Fumante to murder the friar—Hippolito invites Sicanio, Martiano, &c. to a banquet, with a design to poison them—the Duke enters in his proper character—by his order Hippolito is arrested for high treason—Hippolito believes the friar to be dead, and protests his innocence—the Duke makes his exit, and soon after enters as the friar—Hippolito has no longer any plea, but he insists that according to law the friar must be burnt for having revealed the secrets of confession—the Duke throws off his disguise—Hippolito is carried to prison—Pausanio arrives—he and the Duke are reconciled—Pausanio is so loyal, that he wishes to have his son punished for having taken up arms against the Duke, tho' it was for his father's sake—this is borrowed from Fletcher's *Loyal Subject*—the Duke's disguise as a friar is taken from *Measure for Measure*—at the conclusion, Hippolito is pardoned at the request of Pausanio—the Duke and Sicanio marry Lucebella and Julia—there is an important comic underplot—this T. C. is attributed to D'Ouilly—it as never acted—the comic and serious parts of it

are both of them good—but some of the incidents in the last act might have been omitted to advantage—particularly the character of Sebastiano—the author of this play has a strange propensity to coin new words from the Latin—thus we have (p. 110) votes for vows, or prayers.

Obstinate Lady 1657—this is an indifferent C., or rather play, by Sir Aston Cokain—Lucora seems obstinately determined not to marry—she perseveres in rejecting Carionil—he raises a report of his death, and re-appears as an Ethiopian—Lucora immediately falls in love, and is on the point of eloping with him—Carionil, having reflected on the strangeness of her disposition, comes to a sudden resolution of rejecting her in his turn—at the conclusion of the play he marries Cleanthe, who had followed him as his Page—Langbaine properly observes, that the characters of Carionil and Lucora bear a strong resemblance to those of the Prince of Tarent and Almira in the *Very Woman*—the plot of both these plays is improbable, but Massinger manages it much better than Cokain—Cokain has an important underplot—Polydacre had promised his wife, Rosinda, that he would never marry again, if he should survive her—she had pretended to drown herself, and had assumed the dress of a man—Phylander, the son of Polydacre and Rosinda, is in love with Antiphila—she promises to marry him, if her intended marriage with his father should not take place—Rosinda discovers herself, and Antiphila marries Phylander—the scene lies in London, which does not at all suit with the names of the characters—Langbaine tells us that the edi-

tion of 1658 is much more correct than that of 1657—the Prologue says—

“ If perfum’d Wantons do for eighteen pence,
 “ Expect an Angel, and alone go hence ;
 “ We shall be glad with all our hearts,” &c.

Love and War by Meriton 1658—this is so wretched a T. that it is no small tax on one’s patience to wade through the 5 long acts of which it consists—Aberden king of Bruzantia, in the 3d act, makes war on Celerinus king of Numeria, and forces him to pay tribute—in the last act, Celerinus and his army come upon Aberden and his friends by surprise—they kill them and subdue Bruzantia—most of the principal persons die—one of the characters speaks of an Irishman—another tells us that Julius Cæsar conquered Troy—and a third observes that they have greater happiness than the ancient Romans had by any Pope—the play seems never to have been acted.

The Unhappy Fair Irene 1658—the scene lies at Hadrianople, soon after the sacking of Constantinople—Irene is taken prisoner by a common soldier—she is rescued from him by a Captain, who presents her to Mahomet, the Emperour of the Turks—Pæologus, a Grecian nobleman, and Irene are mutually in love—he obtains an interview with her—he pretends to be her brother—his friend Demosthenes suggests a plan for her escape on the return of Pæologus and himself from Hungary, whither they are going—the Emperour falls in love with Irene, and offers to marry her—she gives him fair words, but does her utmost to procrastinate matters—Ma-

homet neglects all military operations for the sake of Irene's company—the Bashaw of Natolia remonstrates with him, and is banished—the Janisaries mutiny—Mahomet kills Irene, to prevent her from being killed by the Janisaries—Pæologus and Demosthenes return from Hungary—Pæologus, on finding that Irene is dead, kills himself—Demosthenes does the same, not choosing to survive his friend—Irene seems to have preserved her chastity inviolate—this T. was written by Swinhoe—it is a poor play, but not a very bad one—it is short, and seems not to have been acted—some improper expressions occur—for instance—Demosthenes calls Pæologus “brother Tim.”

PLAYS PRINTED, BUT NOT ACTED,

Between 1660 and 1890.

(SOME FEW OF THEM HAVE BEEN ACTED.)

Blind Lady 1660—this C., or rather T. C., was written by Sir Robert Howard—the serious scenes are not bad—the comic ones are good—the Blind Lady is an amorous old woman, who is inclined to have a 7th husband.

Heroick Lover, or the Infanta of Spain 1661—this T. is in rhyme—it was written by George Cartwright—it is a poor play both as to plot and language.

Poor Scholar 1662—Nevile, the author of this C., was Fellow of King's College Cambridge—it is far from a bad play—the merit of it consists in the dialogue, and in the just delineation of the characters—there is little plot or incident—the scene lies in the University—the Poor Scholar is Eugenēs Jun.—his uncle, Eugenēs Sen., who is President of a College, is much prejudiced against his nephew, but without sufficient reason—in the 4th act he locks him up in his chamber — Eugenēs Jun. makes his escape, and marries Morphe—they disguise themselves as country folk, and get Eugenēs Sen. to perform the ceremony—Eutrapelus and Aphobos marry Eugenia and Anaiskuntia—Aphobos says to Eugenēs Sen.—“our names are out of the butteries, and our persons out of your dominions” — the undergraduates of the present day are not always allowed to take their names off the boards in order to avoid academical censures—these censures however are just on a par with papal excommunications, very dreadful to those who fear them, and merely *bruta fulmina* to those who do not regard them — Milton was entered at Cambridge in 1624—Dr. Johnson supposes him to have been the last Student in either university that suffered corporal correction—but Nevile repeatedly mentions whipping in the butteries as a punishment inflicted on undergraduates — Aphobos says—“had I been once in the butteries, they'd have their rods about me”—Eugenēs Jun. says to Aphobos—“he would

“ have made thee ride on a barrel, and made you
 “ show your fat cheeks,” &c.—in the last act, Apho-
 bos says—“ my name is cut out of the college butte-
 “ ries, and I have now no title to the honour of
 “ mounting a barrel”—a passage in this play makes
 it highly probable that it was not written before
 1661—

“ —————“ Now you rogues quake,
 “ And run like London train-bands when the
 “ Phanatics were in arms.”

Pepys says—“ Jan. 10th 1661. the Fanatiques
 “ have routed all the train-bands that they met
 “ with.”

Love a-la-mode C. by T. S. 1663—on the whole
 this play is a tolerably good one — it was once acted
 at Middlesex House—the author in a 2d Prologue
 says of his words——

“ If some ambiguous are, or bear a sense
 “ That on the Ladies have an influence,
 “ To make them smile or blush ; tell us, I pray,
 “ Where lies the guilt ? in them, or in the play ?
 “ Words of themselves are innocent, ’tis your
 “ Waggish conceits that makes the sense impure :
 “ As once I stood behind a ladies back
 “ When she was reading a religious tract,
 “ Wherein to *occupy* themselves, ’twas said,
 “ In goodness did become a virtuous maid :
 “ She laugh’d aloud ; the honest *Fryer* he
 “ Knew no bad sense in the word *occupy*.
 “ No more our Author doth ; ’tis in your brest
 “ To make a civil or immodest jest.”

Politician Cheated 1663—this C. was written by Alexander Green — it is on the whole a poor play, but some parts of the dialogue are written with a tolerable degree of low humour.

Unfortunate Usurper 1663—this is a poor T. by an anonymous author.

Andronicus Commenius (Commenus) 1664—this T. was written by Wilson, the author of the Cheats—it has on the whole considerable merit, particularly in the character of Andronicus—for the plot of this play, and the Unfortunate Usurper, see the conclusion of the 48th Ch. of Gibbon's Roman Empire—the real adventures of Andronicus were almost as extraordinary as any thing to be found in Romance—the plays comprehend the latter part of his life, and differ but little from the History.

Heraclius, Emperour of the East, translated from Corneille, by Lodowick Carlell 1664—see the 46th chapter of Gibbon's Roman Empire—Gibbon says—“when Maurice was murdered, he revealed to the soldiers the pious falsehood of a nurse, who presented her own child in the place of a royal infant”—he observes in a note—“from this generous attempt, Corneille has deduced the intricate web of his tragedy of Heraclius, which requires more than one representation to be clearly understood, and which, after an interval of some years, is said to have puzzled the author himself”—the English play is written in rhyme — Carlell's translation is not a good one—for instance, he makes Phocas say—

“ They error me, and I'll them terror give”

which is not English — he improperly retains the

French expression of Madam — and makes the last syllable but one of Heraclius short—see L. I F. Feb. 4 1667.

Ormasdes 1664 or 1665—this is an indifferent play by Sir William Killegrew — it is called a T. C. as no person is killed, but there are no comick scenes—the whole is serious.

Projectors by Wilson—this C. was licensed Jan. 13 1664-5—it is well written, but wants incident sadly—Suckdry, the Miser, is an excellent character—a better character of that description is not to be found in any play—several of his speeches are translated from the *Aulularia* of Plautus—the scene in the 3d act between the women is founded on Aristophanes—the Projectors are, Sir Gudgeon Credulous—Suckdry—Squeeze and Gotam—their desire to get rich makes them engage in some ridiculous projects, which are suggested by Driver, Jocese's servant — Jocese wishes his son Ferdinand to marry Nancy, Suckdry's daughter—in order to gain Suckdry's consent, Ferdinand dresses himself in mean apparel, and professes to consider thrift as the greatest virtue — Suckdry, at the catastrophe, is almost brokenhearted at seeing [Ferdinand and his daughter enter handsomely dressed — Jocese declares that he had in reality no project, but to marry the widow himself, and to get Nancy for his son—the Editor of the B. D. says this play met with good success on the stage—this may be perfectly true, but he should have told us on what ground he makes the assertion—neither the titlepage of the play, nor Langbaine, give us any reason to believe it was acted—the play itself seems badly calculated for repre-

sentation—the license was certainly for printing, and not for acting.

Amorous Orontus, or Love in Fashion 1665 — this C. was translated from Corneille by Bulteel—it was reprinted in 1675 as the **Amorous Gallant**—the plot is tolerably good — the language is frequently very bad—the whole is written in rhyme.

Siege of Urbin 1666 — this is a tolerable play by Sir William Killigrew.

St. Cecilie, or the Converted Twins—this is a religious play—it was written by E. M., and published by Medbourne the actor—Langbaine says in 1667—my copy wants the titlepage — Valerian and Tiburtius are Twins and Noblemen of Rome — they are both in love with Cecilie — she is famous for singing and playing on the organ — by the importunity of her parents she is prevailed on to marry Valerian, but she warns him not to enter her chamber—

“ Where a champion by her side

“ Stands to guard her as his bride.”

She means an Angel who is one of the D. P. — Valerian and Tiburtius by her persuasion are converted to Christianity — in the last act they are sentenced by a Pagan judge to be beheaded — Cecilie herself is put into a dry bath beset with fagots—but the flames keep at a distance from her — the Headsman strikes at her neck three times, and thinks he has cut it through— but she enters alive, and declares that heaven at her prayers had spared her for three days, that she might convert her parents — she does this, and takes leave of her servants — with this the play ends — Devils having previously appeared with

the wicked characters led in chains — and Angels with Valerian, Tiburtius, &c., crowned — this is on the whole a good play, but it would have been much better if the author had not introduced so many miracles — he probably found all of them in some Legendary story of St. Cecilie—Wheatley tells us that Cæcilia was a Roman Lady — who was thrown into a furnace of boiling water — or as others say, was stifled by shutting out the air of a bath — she lived in 225—Nov. 22 is dedicated to her memory.

The Tragedy of Ovid by Sir Aston Cokain 1669—scene Tomos—this is on the whole a good play—the character of Ovid is well supported as far as it goes, but it is a part of no great importance—in the last scene he receives some bad news from Rome, and dies of a broken heart — the great fault of this play is, that such of the inhabitants of Tomos as are persons of the Drama, are so far from being rude and barbarous, that in the 1st act, there is a regular masque at the wedding of Bassanes and Clorina—Pyrontus is desperately in love with Clorina, and gets into her chamber — Bassanes finds him there, and kills him — he then confines Clorina in a chair, and places the heart of Pyrontus in her hand — she dies of grief having been most unjustly suspected of adultery — Phœbianus, the younger brother of Pyrontus, kills Bassanes — a considerable part of this play is comic—Capt. Hannibal invites the dead body of a man who is hanged, to supper—the spectre comes and invites Hannibal in return—a masque of Furies, &c. is introduced, at the end of which the Furies carry off Hannibal—Langbaine supposes that this is borrowed from the Italian play called *Il Atheisto*

Fulminato, and observes that the catastrophe of the *Libertine* is built on it — Hannibal's servant, *Cacala*, is a good comic character—*Jacomo* in the *Libertine* has a considerable resemblance to him—for the cause of *Ovid's* banishment, see *Dryden's* preface to *Ovid's Epistles*.

Hero and Leander by Sir Robert Stapylton 1669 — this is an indifferent T. chiefly in rhyme — it is founded on the poem of *Musæus*, which consists of 338 lines—the original story being very simple, *Stapylton* was obliged to make large additions to it, in order to form 5 acts—he has not been happy in these additions—he makes *Musæus* one of his D. P.

Pragmatical Jesuit New-leven'd — no date — this piece has nothing to do with the stage, except that it is divided into scenes and acts—it is very dull—the drift of it is to expose the Jesuits.

Sampson Agonistes 1670 or 1671 — this dramatic poem was written by *Milton*, in imitation of the Greek Tragedies.

Horace 1671—*Cotton*, who made this translation of *Corneille's* T., is better known as the author of *Virgil Travestie*—his play is in rhyme—it seems a good translation—he has added a song and a chorus at the end of each act—they are not badly written, but such appendages to a Drama only hang as a dead weight on it—*Cotton* finished his *Horace* in 1665, but it was not made public, either on the stage, or from the press, till 1671—*Cotton* should have restored the Roman name, and have called his play *Horatius*, as *Sir William Lower* has done —instead of which he calls *Curiatius*, *Curiace*—and

Horatius — sometimes **Horace**, and sometimes **Horatio**.

Querer por solo Querer ; To Love only for Love sake 1671 — this Dramatick Romance was represented at Aranjuez before the King and Queen of Spain—it was written in Spanish in 1623—and paraphrased in English in 1654 by Sir Richard Fanshaw, but not printed till 1671—it consists of 3 acts only, but it is of an enormous length — it is written in rhyme.

In 1674 Wright published a small volume containing 2 pieces, both of them in rhyme.

1. **Thyestes** translated from Seneca — see **Thyestes** by Crowne, T. R. 1681.

2. **Mock Thyestes** — this piece is considerably shorter than the other, but still too long — it would have been better to have omitted the choruses — it is written with a tolerable degree of humour—**Thyestes**, instead of returning with his three children, returns with three favourite cats in a bag — **Atrous** dresses them for his brother's dinner.

The Traitor to Himself, or Man's Heart his greatest Enemy 1678 — this Moral Interlude is in rhyme — it was expressly written for schoolboys, and is well calculated for their capacity.

Excommunicated Prince, or the False Relique, a Tragedy as it was acted by his Holiness' Servants — **Being the Popish Plot in a play**—by Capt. William Bedloe—1679—Langbaine says — “I was very desirous to read this piece for the sake of the title-page, and came to it with great expectations, but found them altogether frustrated, and only a story, which I had formerly read in Heylin's Geo-

“graphy, described in it”—it appears from Bedloe’s life, that the stationer (supposing that under that pretence the play would vend much better) added these words to the titlepage (*being the Popish Plot in a play*) without the author’s consent or knowledge. (*Langbaine.*)

This play was written by Bedloe, who was with so much reason suspected of perjury in the business of the Popish plot — and who would probably have shared the fate of Oates, if he had lived till the reign of James the 2d—the play is a bad one, but not altogether destitute of merit — it is written chiefly in rhyme—there is no *direct* resemblance between this T. and the Popish plot, but the whole of it is a satire on the church and doctrines of Rome — the principal character, Polidorus, is thus described in the D. P. — “General of the prince’s forces, “ who, by the instigation of the Pope, conspires “ the prince’s death, and the subversion of the “ Grecian religion ; for the better carrying on of “ this design, he insinuates himself into the favour “ and good opinion of the prince, pretending to be “ of the Grecian Church, tho’ really he is of none at “ all”—Ceteba the Queen Mother intrigues with Polidorus and joins the conspiracy against her son—she is taken prisoner by the Persians, and dies a martyr for her religion—her body is embalmed and kept by the Persians in hopes of a ransom—but the Papists pretend to be in possession of it, and that it works miracles—the Popish conspiracy for dethroning and murdering the prince is discovered, and the persons concerned in it are punished—scene Georgia —In the 1st act the sentence of Excommunication,

denounced by Pope Paul the fifth against Teimuraz Prince of Georgia, is read at full length—it is dated 1614—in the 3d act there is a good song—the last verse is—

“ ’Tis the Arabian bird alone
 “ Lives chaste, because there is but one :
 “ But had nature made them two,
 “ They would like Doves, and Sparrows, doe.”

The Prologue concludes thus—

“ So th’ Sexton swore his clock did never lye,
 “ What e’re the sun said to the contrary.”

Noah’s Flood, or the History of the General Deluge, an Opera, being the Sequel to Dryden’s Fall of Man—this piece is attributed to Ecclestone—the first edition is said to have been printed in 1679—there is another edition in 1714—see B. D.—the D.P., besides Noah and his family are good and bad Angels, Sin, Death, &c.—the Opera concludes with the destruction of the Tower of Babel—it is written in rhyme—it is not without some degree of merit, but the fewer pieces we have of this sort, the better.

Youth’s Comedy, a dramatic poem by T. S. 1680—this is a religious poem consisting of several dialogues—some of which are between the Soul and the Body—it is not badly written—but the author has, with peculiar impropriety, called his work a dramatic poem, tho’ it is utterly void of action—and a Comedy, tho’ there is nothing in it comic, except a contemptible Antithesis—

“ They are the mean ones that do meanly choose,
 “ That can for Paris Paradise refuse.”

Muse of Newmarket 1680 — Langbaine says —
 “ All these 3 Drolls are stolen (as I remember) from
 “ plays, but not having them by me, I cannot tell the
 “ particulars.”

1. Merry Milkmaid of Islington, or the Rambling Gallants Defeated— see D. L. May 2 1746.

2. Love lost in the Dark, or the Drunken Couple —nearly the whole of this F. is stolen from Massinger—the bulk of it is from the Guardian — some parts of it are from a Very Woman, and the Bashful Lover.

3. Politick Whore, or the Conceited Cuckold— this Droll is stolen, almost verbatim, from the City Night Cap—see the 9th vol. of Dodsley’s Old Plays 1744.

Rome’s Follies, or the Amorous Fryars was printed in 1681—the serious part is dull—the comic part is well written, but neither of them contains a very formidable attack on the Church of Rome.

The famous John Hales has a very happy observation on Auricular Confession—“ Pliny somewhere
 “ tells us, that he who is stricken by a scorpion, if
 “ he go immediately, and whisper it into the ear of
 “ an Ass, shall find himself immediately eased—that
 “ Sin is a scorpion and bites deadly, I have always
 “ believed, but that to cure the bite of it, it was a
 “ sovereign remedy to whisper it into the ear of a
 “ Priest, I do as well believe, as I do that of Pliny.”

The last Editor of the B. D. has noticed a dialogue called “ John Bon and Mast Person,” which had been lately reprinted, but which has not the most remote connexion with the stage—it is merely a short dialogue against Transubstantiation—it is a severe

satire and must have had great weight at the time—
it is said to have been printed in 1548.

The Parson says—

“ Yea John, and then with words holy and good
“ Even by and by we turn the wine to blood.”

John replies——

—————“ Who would have thought it,
“ That ye could so soon from wine to blood have
brought it ?

“ And yet except your mouth be better tasted
than mine,

“ I cannot feel it other, but that it should be
wine

* * * * *

“ Perchance ye have drunk blood ofter than ever
did I.”

Sacrifice 1686—this T. was written by Sir Francis Fane—the characters are—Tamerlane—Bajazet—Axalla, &c.—this is a poor play—it abounds with improper expressions, such as *Dutch Devil*, &c.—some passages are so absurd as to set burlesque at defiance—Tamerlane, as he is here represented, is a most unnatural character—Fane, tho’ certainly no Whig, is so uncourtly as to make Tamerlane remark that “ Princes for the most part keep the worst “ company.”

The *Revolver*, a Trage-Comedy acted between the Hind and Panther, and *Religio Laici*, &c., was printed in 1687—this Trage-Comedy is so far from having any thing to do with the stage, that it is not even in dialogue—the author easily proves that Dryden

has contradicted himself, but the pamphlet is not written with either spirit or humour.

Benefice—this C. is far from a bad one — it was printed in 1689, but written many years before that time—it is attributed to Dr. Wild, who is said to have been a leading man among the Presbyterians — but there is nothing in his play, at which any respectable Clergyman of the established Church need take offence—it is rather a Dramatic Satire than a regular Comedy, and was evidently never intended for representation—the plot is simply this—Marchurch is Patron of the Benefice, which becomes vacant—he is determined not to dispose of it to any person, who will not pay him for it—Sir Homily obtains the presentation by a stratagem — the 1st act is an introduction to the other four—Invention and Furor Poeticus criticize Shakspeare, Ben Jonson, &c.—Ceres appears *above*—and after some little persuasion, consents to have her temple (a barn) turned into a playhouse.

In the Rival Friends 1632, Sacrilege Hooke is patron of a benefice—6 or 7 persons are suitors to his daughter, Ursely, with a view to get the living by what is called Smock Simony — in Dr. Wild's play, Marchurch sells the benefice to Hob, and is in hopes of getting him to marry his servant, Ursely, who is with child by Marchurch—the Rival Friends is preceded by an introduction, and there is such a resemblance between the two plays, that in all probability Dr. Wild had read the Rival Friends—he has not however borrowed more than the foundation of his Comedy.

Folly of Priestcraft C. by an anonymous author 1690—some parts of this play are well written, but

it does not deserve the great praises which Langbaine bestows on it—it is merely a Satire on the followers of the Church of Rome divided into scenes and acts—as a Drama it has but little merit—in the 3d act, one of the Priests goes to a coffeehouse in a gown and cassock—he affects to be converted to Popery by another Priest, who is disguised as a Carpenter.

A much better trick was really played by a Jesuit in 1656—Dr. Hammond was in a bookseller's shop reading St. Ambrose—a red coat looked over his shoulder, and read the Latin—which made the Doctor to admire, and ask him how he came by that science—the red coat replied—"By the Holy Spirit"—the Doctor resolved to try him farther—and so called for a Greek author, a Hebrew bible and several other books, in all which this red coat was very expert—at last the Doctor, recollecting himself, asked for a Welch bible, and said—"if thou beest inspired read this book, and construe it"—but the red coat being at last caught, replied "I will not satisfy thee farther, for thou wilt not believe though an angel came from heaven"—the Doctor sent for a constable, and had the red coat brought before Oliver Cromwell—his chamber was searched, and a Bull of license to this impostor, to assume what function or calling he pleased, was found—this, with other papers, was brought to Cromwell—yet, for what reasons it is unknown, the red coat escaped with being only banished—he is supposed to have brought proofs of his having been of great service on some other occasions.

(*Wordsworth Vol. 5. p. 370 note.*)

Contented Cuckold, or Woman's Advocate by Reuben Bourne 1692—scene Edmonton—this C. has

no gross fault, but it is insipid from beginning to end —there is no plot—and not any incident worth notice —Sir Peter Lovejoy is the Contented Cuckold and Woman's Advocate—in the 5th act, he contends that an unicorn or phœnix may as soon be found as a cuckold.

Siege and Surrender of Mons, a Tragi-Comedy exposing the villany of the Priests, and the intrigues of the French 1691 — this piece consists of 3 short acts — it is written by an anonymous author who seems to have faithfully represented the events of the Siege, but without much dramatic skill—the serious scenes are poorly written—the comic ones have some degree of low humour—the Editors of the B. D. state the Siege as having taken place in 1641 — if they had read the play, they would have seen that Lewis the 14th was one of the D. P.—and “ the great “ Nassau was Britain's monarch.”

Sir Charles Sedley died in 1701—an edition of his works was published in 1702—it contained 2 pieces which had not been printed before, and which seem not to have been acted.

1. The Tyrant King of Crete—this is only an alteration of the Conspiracy, which was written by Henry Killegrew and printed in 1638—whole pages are copied verbatim, or with a slight change in the words—Langbaine says that Killegrew in 1653 printed his play in a more perfect state as Pallantus and Eudora—Sedley's play, on a comparison, would perhaps be found more like to Pallantus and Eudora than to the Conspiracy.

2. The Grumbler—see D. L. April 30 1754.

Hypermnestra, or Love in Tears 1703—an in-

different T. by Owen—see *Love and Duty* L. I. F. Jan. 22 1722.

King Saul 1703—on the whole this is not a bad play—the part of the Witch of Endor is enlarged—it is observable that in the Septuagint the woman is not called a Witch but a Ventriloquist.

In 1704 was printed a C. in 3 acts called “*The Stage-Beaux tossed in a Blanket, or Hypocrisy A-la-mode; exposed in a true picture of Jerry ——, a pretending scourge to the English stage*”—this is called a play because the author has chosen to divide his composition into acts and scenes—it is in fact a mere dialogue without action—the speakers discuss the merits of Collier’s book at full length—Jeremy Collier himself is introduced as Sir Jerry Witwoud—the dialogue is well written, but serious—Whincop and his followers attribute this piece to Tom Brown—if Tom Brown be really the author of it, it is strange that he, who possessed so happy a vein of raillery, should not have bestowed some of it on Collier.

Portsmouth Heiress, or the Generous Refusal 1704—this is on the whole a moderate C.—it was refused a license through the caprice of the licenser—the author is unknown.

Lawyer’s Fortune, or Love in a Hollow Tree—this C. was printed in 1705—it was written by Lord Grimstone when he was 13—he afterwards attempted to buy up the impression—there is an edition in 1728, professedly printed at Rotterdam, but probably printed in London—at a contested election for St. Albans, the famous Duchess of Marlborough reprinted this play with the frontispiece of an Elephant

dancing on a rope—the whole of this play is insipid to the last degree, it might however have been passed over without much censure as the production of a boy, if it had not been for some scenes in a desert—this desert cannot possibly be supposed to be at any vast distance from the habitation of Valentine and the other characters—yet it is infested with wild beasts, who howl and cross the stage—Major Sly is said to be seized by a bear.

Solon, or Philosophy no defence against Love, by Bladen 1705—some parts of this T. C. are well written, but on the whole it is far from a good play—the character of Solon is grossly misrepresented—there are some comic characters.

Injured Love, or the Cruel Husband 1707—this is only Webster's White Devil, altered by Tate.

Love and Liberty 1709—this T. was written by Charles Johnson—it is founded on the Double Marriage of Fletcher (see T. R. 1683)—the 1st act differs only in the dialogue—in the progress of the plot, and in the catastrophe, the two plays differ considerably, but Johnson never totally loses sight of Fletcher—Johnson's is a poor play—the language in particular is very inferior to that of the original—some few lines are borrowed verbatim.

Royal Martyr, or King Charles the 1st by Fyfe 1709—this is one of the worst plays ever written—the dialogue is in rhyme.

Courtney Earl of Devonshire, or the Troubles of the Princess Elizabeth—this T. is printed without a date, and without the name of the author—it is dedicated to the Duke of Devonshire, Lord High Steward of her Majesty's Household, &c. — the

author in his preface says that he wished his play to be acted at D. L. House, and that a friend of his put it into the hands of Rich—it is sufficiently clear, that by *her Majesty* is meant Queen Anne, as Rich's theatre was not commonly called D. L. till after the death of Queen Mary—the play was probably printed between 1701-2, when Anne became Queen, and 1709, when Rich was debarred from the exercise of his Patent—in the B. D. the 2d title is mentioned as the Troubles of *Queen Elizabeth*—no slight mistake, as the play is concluded before Elizabeth is Queen—this is a very poor piece both as to plot and language — Courtnay's death is fiction—the love scenes have some foundation in fact—Gibbon, in his 61st chapter, has a digression on the family of Courtenay.

The Mohocks, a tragi-comical Farce, as it was acted near the watchhouse in Covent Garden 1712—this is a moderate piece—attributed to Gay.

Aristomenes, or the Royal Shepherd—this T. is said to have been written by the Countess of Winchelsea, and to have been printed in 1713—Pausanias, in his *Messenica* or 4th book relates the history of Aristomenes at length—love is the chief business of the play, but the author of it has borrowed several facts from Pausanias—she has however mixed them up with so much stuff that her T. is a poor one—if it had ever been acted, it could not have failed of exciting much merriment—Aristomenes is confined in a dungeon—a machine, like a fox, runs about the place—Aristomenes lays hold of the fox, and is led out by him—in the next act, the stage direction is—“the fox runs over the stage followed

“soon after by Aristomenes, his hands foul with
“earth”—Pausanias indeed relates the story of the
fox, but without seeming to give much credit to it.

New Rehearsal, or Bays the Younger 1714—this little pamphlet is attributed to Gildon—it is divided into 3 acts—yet it is not a play, but a mere dialogue, supposed to take place at the Rose Tavern C. G.—it contains an Examen of 7 of Rowe’s plays—the Editors of the B. D. say, that the New Rehearsal is written in imitation of the Duke of Buckingham’s Rehearsal—they would hardly have said this, if they had read the New Rehearsal.

Restauration, or Right will take place 1714—this is merely an alteration of Philaster—it was attributed to Villiers Duke of Buckingham, but in all probability, without reason.

Battle of Sedgmoor—this Farce (as it is called) is also attributed to the Duke—it is a mere dialogue of 6 pages—it was meant to ridicule the Earl of Feversham, who was the general of James the 2d, and a Frenchman.

Esther, or Faith Triumphant 1715—this is a sacred T., in 3 acts—it was translated from the French by Brereton.

Gotham Election by Mrs. Centlivre 1715—this Farce contains a good deal of low humour—but it would have been very improper to have brought it on the stage, as it is a strong political Satire on the Tories.

Litigants 1715—a very good F. in 3 acts, translated from Racine, by Ozell—it is written in ridicule of persons who have a rage for Law—and is founded on the Wasps of Aristophanes, in particular, the trial

of the Dog is taken from that play—Racine in his preface says—“if the purpose of my C. was to create laughter, never did C. attain its purpose more effectually.”

Augustus 1717—this is only the 1st act of an intended T. by Biddle—the scene lies in the Court of Anthony at Alexandria, and in Cæsar’s camp before it—Biddle is so injudicious as to call Octavius Cæsar by the name of Augustus.

Heroick Friendship 1719—in L’Estrange’s *Observer* Nov. 27 1686 it is said—“Whereas Mr. Thomas Otway, some time before his death, made four acts of a play; whoever can give notice in whose hands the copy lies, either to Mr. Thomas Betterton, or to Mr. William Smith, at the Theatre Royal, shall be well rewarded for his pains”—(*B. D.*)—at that time no one pretended to be possessed of Otway’s Manuscript, but in 1719 J. C. published *Heroick Friendship* as written by Otway—in the preface he had the effrontery to affirm that any one of taste might perceive his Genius through the whole—but this play has never been considered as really written by Otway, nor has it ever been thought worthy of representation—the scene lies in Britain—the plot is founded on the story of Damon and Pythias—Decimus in the 2d act says—

“ Yet there’s no dallying with our reputation,
 “ ’Tis like the tender plant, which, if but touch’d,
 “ Lets fall its lively leaves.”

—these are the best lines in the play, there are others which would have done Otway no discredit, but on

the whole this is a poor piece—it is called a Tragedy without any sufficient reason.

Fair Circassian 1720—this is called in the titlepage a dramatic performance, and in the preface, a translation of the Song of Solomon—there is nothing in it dramatic—it is a mere dialogue—written in rhyme, and divided into 8 Cantos—Dr. Jortin spoke slightly of the Song of Solomon, as a mere Poem, in which the name of the Deity is not once mentioned, and from which little or no religious instruction is to be derived—Professor Porson considered it as a disgrace to the Canon of Scripture.

D'Urfey in 1721 published an 8vo. volume of Poems and Plays—the Plays were—the two Queens of Brentford—the Grecian Heroine—and Ariadne.

“Two Queens of Brentford, or Bayes no Poet-aster, a Musical Farce, or Comical Opera, in 5 acts, “being the sequel of the Rehearsal”—in this piece an Opera is rehearsed—it contains some good hits, but on the whole it is rather dull than otherwise.

Grecian Heroine, or the Fate of Tyranny—some parts of this T. are not badly written, but on the whole it is a strange play.

Ariadne, or the Triumph of Bacchus—this is a regular Opera, in 3 acts—D'Urfey has managed the original story very well—he has introduced some comic characters.

Athaliah (1722 or 24) translated from Racine, by Duncombe—this is a fine T., but of too serious a nature to be fit for representation in a theatre.

Prison-Breaker, or the Adventures of John Sheppard 1725—this piece is written with a good deal of

low humour—the conclusion is flat—it appears from the Prologue that Sheppard had been hanged—in 1728 this Farce was brought out (with alterations) at Bartholemew Fair, as the Quaker's Opera.

Vanelia, or the Amours of the Great, as it is acted by a private company near St. James's 1732—this Op. in 3 acts is founded on the amour between the Prince of Wales and a Lady of the name of Vane—of whom Dr. Johnson says—

“For Vane could tell what ills from beauty
“spring.”

Lord Almirus the former lover of Vanelia, Lord Supple the Prince's pimp, and Lord Haughty, with perhaps others of the D. P., have the appearance of being meant for real persons—as a Drama, this piece is written with spirit, and is consequently superiour to the generality of Operas—it is likewise less offensive than might have been expected from the nature of the subject—Prince Alexis and Vanelia are treated with decency.

Alexis' Paradise, or a Trip to the Garden of Love at Vauxhall, a Comedy as privately acted by the Ladies of Honour * * * written by James Newton, Esq.—this is a strange piece—perhaps an old play with a new catchpenny title.

Humours of the Court, or Modern Gallantry 1732—this Opera, in 3 acts, relates chiefly to Prince Adonis and Vanessa, but other affairs of gallantry are introduced.

Mr. Taste, the Poetical Fop—C. by the author of Vanelia—no date—probably 1732—by Mr. Alexander

Taste is meant Pope, who in 1731 had published a poem on *Taste*.

Intriguing Courtiers, or Modish Gallants 1732 (or 1733)—this Comedy, as it is called, has nothing to do with the stage, it is merely a vehicle for publishing to the world the private intrigues of some persons of rank, at the time it was written.

Fate of Corsica, or the Female Politician 1732—this C. has considerable merit.

Wanton Countess, or Ten Thousand Pounds for a Pregnancy, a new Ballad Opera, founded on true *Secret History*, 1733—this piece, in 3 acts, is not without fun.

Fortunate Prince, or Marriage at Last 1734—a contemptible Opera, in 3 acts—it is political, and founded on the marriage of the Prince of Orange with one of our Princesses.

Wedding, or the Country Housewife 1734—an indifferent ballad Opera, in 3 acts.

Bartholomew and other Fairs—from 1734 to 1742—the Editor of the Theatre, or Dramatic Mirror in 1819 has reprinted some advertisements relative to the Drolls performed at Bartholomew Fair—they are taken from an old newspaper dated Sep. 5 1734.

At Ryan, Laguerre, Chapman and Hall's Booth—an excellent new Droll, called Don John, or the Libertine Destroyed. Don John = Ryan : Jacomo = Chapman : Leonora = Miss Mann : — with a ballad-Opera called the Barren Island, or the Petticoat Government. Queen of the Amazons = Mrs. Roberts : Captain of the Ship = Aston : Boatswain = Hall : Boatswain's Mate : Mullart : Gunner = La-

guerre : Coxen = Penkethman — also, the Farrier Nick'd, or the Exalted Cuckold. Mercury = La-guerre : Farrier = Vaughan : his Man = Penkethman : Scaramouch = Bencroft : Harlequin = Clark : Columbine = Miss Mann : Farrier's wife = Mr. Mullart : Ale-Wife = Mr. Hall : — N. B. Ryan, &c., in order to entertain the town with greater variety, have been at the expence of causing this entertainment to be made—to begin every day at one o'clock, and continue till eleven at night — (the same notice as to the time of performance is added to the other bills.)

At Hippisley, Bullock and Hallam's Booth — the true and ancient history of Fair Rosamond. King Henry = Hale : Queen Eleanor = Mrs. Forrester : Cardinal Aquinas = Winstone : Cardinal Columbus = Ridout : Rosamond = Mrs. Elmy :— with the Impostor, or the Biter Bit. Vizard, the Biter = Hippisley : Mixum, the Vintner = Hulett : Balderdash, the Drawer = Bullock : Trueman = Berry : Face = Este : Solomon Smack = Master Hallam : Mrs. Mixum = Mrs. Herle :— this being the last week of the Fair, Hippisley intends to entertain the company with his Diverting Medley of the Drunken Man, which he has been so long celebrated for. (*Theatre.*)

At Fielding and Oates' Booth, in the George Inn Yard. Don Carlos, Prince of Spain. The King = Huddy : Don Carlos = Bardin : Rui Gomez = Rosco : Queen = Mrs. Lacy : Henrietta = Mrs. Talbott :— after which a new ballad Opera called the Constant Lovers, with the comical humours of Mons. Ragout. Springame = Stoppeleer Sen. : Martin = Salway :

Ragout = Oates : Mactrot = Stoppeleer Jun. : Vermin = Wetherhilt : Porter = Lacy : Arabella = Miss Oates : Silvia = Miss Bincks : Laycock = Mrs. Martin : Cloe = Mrs. Pritchard : — the passage to the booth will be commodiously illuminated with several large moons and lanthorns, for the conveniency of the company ; and the coaches of persons of quality may drive up the yard.

At Southwark Fair—the true and ancient history of Maudlin, the Merchant's daughter of Bristol, and her constant lover Antonio — with the comical humours of Roger, Antonio's man. (*From my own bills.*)

Most of the pieces acted at Bartholomew Fair, like many of those produced in modern times at the Minor Theatres, were doubtless never intended for publication—some few are published.

Unnatural Parents, or the Fair Maid of the West, with the comical humours of Trusty, her father's man, and Dame Strikefire, the wicked Witch of Cornwall. Sir Adam Wealthy (the father) = Spiller : Lovewell = Hulett : Trusty = Morgan : Dame Strikefire = Mr. Harper : Lady Wealthy (the mother) = Mrs. Bray : Fair Maid of the West = Mrs. Spiller : Betty Wealthy (the sister) = Mrs. Morgan : — the Fair Maid is so ill used by her parents that she runs away — Trusty is sent in quest of her — the Witch meets him and kisses him — she promises him that he shall ride home — he enters riding on a distaff, and flies into the air, with two cats running by his side — at the conclusion, the Fair Maid marries Lovewell, and is reconciled to her parents — this

little piece was acted at Lee's Booth—probably *about* 1720 or 1725—it is printed without a date.

1738. Tottenham Court — at Fielding's and Hallam's Great Booth, near the turnpike in Tottenham-Court, during the time of the Fair, the town will be diverted with a new Entertainment (never perform'd before) call'd the Mad Lovers, or Sport upon Sport — with the comical humours of Squire Graygoose and his man Doodle, my Lady Graygoose, and Capt. Atall.

At Hallam's Great Theatrical Booth, in the George Inn yard, in Smithfield, during the short time of Bartholomew Fair, the town will be diverted with that celebrated Burlesque Opera, call'd the Dragon of Wantley — to be perform'd by the Lilliputian Company from D. L.

At Penkethman's Great Theatrical Booth, over against the Hospital-Gate in Smithfield, during the short time of Bartholomew Fair, the town will be humorously diverted with a new Entertainment, call'd the Man's Bewitch'd, or the Devil to do about Her—the part of Harlequin by Mr. Hays; Columbine by Mrs. Dove; Don Furioso by Mr. Bencraft; and the character of Diego, his man by Mr. Penkethman * * to which will be added, the Country Wedding, or the Roving Shepherd.

Southwark Fair — at Lee's Great Theatrical Booth, on the Bowling-Green, Southwark, during the time of the Fair, which begins to-morrow, the 8th of Sep., the town will be humorously diverted with Merlin, the British Enchanter, or St. George for England — the part of Merlin by Mr. Oldman;

St. George, Mr. Champion; and the Spanish Giant by Seignior Furioso — to which will be added an Entertainment, call'd the Country Farmer, or Trick upon Trick—the whole to conclude with the grand procession of the Lord Mayor's show as it was formerly represented with all the pageants and other decorations.

At the New Wells, near the London Spaw, Clerkenwell, the diversions will begin this day at 5 o'clock in the afternoon — consisting of a great variety of new humorous songs, serious, and comic dances; together with the grand views of Vauxhall —and the celebrated Entertainment of that place, called A Hint to the Theatres, or Merlin in Labour —with the birth, adventures, execution and restoration of Harlequin — the whole will conclude with a new whimsical, chymical, pantomimical amusement, call'd the Sequel — N. B. the first view of Vauxhall will be open'd at 6, and the Entertainment of Merlin exactly at 7.

1739. Bartholomew Fair — at Bullock's (from C. G.) Great Theatrical Booth, the largest in the Fair, during the short time of Bartholomew Fair, the town will be agreeably diverted with variety of humorous songs, dances, and extraordinary performances — to which will be added a new Entertainment, call'd the Escapes of Harlequin by Sea and Land, or Columbine made happy at Last — the part of Harlequin by Waters; Columbine, Mrs. Waters, Judge Ballance, Bullock; the rest of the parts to the best advantage.

At Hallam's Great Theatrical Booth, over against the Hospital-Gate in Smithfield, during the short

time of Bartholomew Fair, the town will be humorously diverted with a new Entertainment, call'd Harlequin turn'd Philosopher, or the Country Squire Outwitted — to which will be added, the Sailor's Wedding, or the Wapping Landlady.

At Hippisley's, Chapman's, and Legar's Great Theatrical Booth, in the George Inn Yard, Smithfield, during the short time of Bartholomew Fair, the town will be humorously diverted with an excellent Entertainment, call'd the Top of the Tree, or a Tit Bit for a Nice Palate—in which will be introduced the famous dog scene, which was perform'd for upwards of 60 nights with great applause, in the Entertainment of Perseus and Andromeda—the part of Harlequin by Signor Yaterini: Hussar by Hale; Columbine, Mrs. Talbot; Petit Maitre, Legar; Mons. Sham-Shirt the Valet d'Chambre, Chapman: and the part of the Clown by Hippisley — also that amazing, surprizing, and astonishing scene of the Skeleton in the Royal Chace, or Merlin's Cave — the part of Pierot, by Signor Arthurini, who has a most surprising talent at grimace, and will on this occasion introduce upwards of 50 whimsical, sorrowful, comical, and diverting faces * * — Yaterini and Arthurini were Yates and Arthur.

1742. At Fawkes and Pinchbeck's Great Theatrical Booth, the end of Hosier Lane, West Smithfield, during the time of Bartholomew Fair, the town will be humorously diverted by Punch's celebrated company of comical tragedians from the Hay, who will perform the Tragedy of Tragedies, being the most comical, whimsical Tragedy, that was ever Tragediz'd by any tragical company of comedians,

called the *Humours of Covent Garden*, or the *Covent Garden Tragedy*—written by Henry Fielding, Esq. the part of *Lovegirlo* by Mrs. Charke; and the part of *Mother Punchbowl* by Page — to which will be added, the *Present Tense*, call'd the *Universal Monarch defeated*, or, the *Queen of Hungary Triumphant* — the part of the *Queen of Hungary* by Miss Goodluck; the *King of F——e* by Mons. Monopoly; the *Cardinal*, Mons. Schemeall; *Ambassador to the Queen* by Mr. Goodnews; and the part of *Tell-truth by Punch* * * Boxes 2s.—Pit 1s.—Gallery 6d.

At Goodwin's Large Theatrical Booth, opposite the *White Hart* in West Smithfield, near Cow-Lane, during the short time of Bartholomew Fair, the town will be entertain'd with a humorous *Comedy of 3 Acts*, call'd the *Intriguing Footman*, or the *Spaniard Outwitted* — with a *Pantomime Entertainment* of dancing, between a soldier and a sailor, a tinker and a taylor, and buxom *Joan of Deptford*—to begin each day at 12 o'clock, and end at 10 at night.

At Turbutt's and Yates' (from Goodman's Fields) Great Theatrical Booth, formerly Hallam's, opposite the *Hospital Gate* in Smithfield, during the short time of Bartholomew Fair, will be presented a dramatic piece, call'd the *True and Ancient History of the Loves of King Edward the 4th*, and his famous *Concubine, Jane Shore*—containing the reign and death of King Edward — the distresses and death of *Jane Shore* in *Shoreditch*, the acquisition of the crown by King *Richard the 3d* (commonly call'd *crook-back'd Richard*,) and many other true

historical passages — interspers'd with the comical and diverting humours of Sir Anthony Lackbrains, his man Wezel, and Capt. Blunderbuss — the part of Sir Anthony Lackbrains by Yates; King Edward, Dighton; King Richard, Taswell; Jane Shore, Mrs. Lamball; Lord Beauford, Holtham; Capt. Ayres, Naylor; Shore, Taylor; Stampwell, Ray; Paddington, Spackman; Flora, Mrs. Yates; the part of Wezel by Green; and the part of Capt. Blunderbuss by Turbutt.

At Hippisley and Chapman's Great Theatrical Booth, in the George Inn Yard, Smithfield, during the short time of Bartholomew Fair, will be presented a most humorous and diverting droll, call'd Scaramouch Scapin, or the Old Miser caught in a Sack—with the comical tricks, shifts, and Cheats of Scapin's three companions, Trim the Barber, Sly, and Bully Bounce-About — the part of Scapin by Hippisley; Trim the Barber, by Chapman; Sly, Bencraft; Bounce-About, Mullart; Gripe the Miser, Paget; Octavian, Johnson; Solomon Smack, Gray; Lucia, Miss Thynne; Medlar, Mrs. Vallois; and the part of Loveit the Chambermaid by Mrs. Mullart.

C—— and Country 1735—Court and Country is a political pamphlet — at present it seems superlatively dull, and it could hardly have been entertaining in 1735.

Royal Marriage 1736 —this Opera in 3 acts is a better play than the generality of those pieces which are written without any view to representation — Sir Joseph Wronghead, a Devonshire gentleman, comes up to town with his daughter and his man

Roger, by the invitation of Lord Clincher — in the 3d act, the Prince of Wales, and the Princess of Saxe-Gotha are discovered in the drawing-room under a canopy of state—a woman of the town, who is dressed with false jewels, &c., passes herself on Sir Joseph as a Duchess — he goes with her to her lodgings — a bully pretends to be her husband, and swindles Sir Joseph out of £2000 — Lord Clincher's son decoys Sir Joseph's daughter to a house of a certain description—Sir Joseph forces him to marry her.

Love's Revenge, a dramatic Pastoral in 2 Interludes, written in 1736, and set to Music in 1737—this trifle is attributed to Dr. Hoadley — it is not badly written.

City Farce 1737 — the object of this Farce is to ridicule the City Militia.

Projectors 1737—this Comedy seems to have been the production of some person of sense, who was little acquainted with the stage.

The Author's Triumph, or the Manager Managed, was published in 1737 — Dramatick offers a play to a Manager—he rejects it without reading it — Dramatick complains to Mecænas — Mecænas gives the Manager and the Players a jobation — at the conclusion Dramatick marries Clara — this piece in the titlepage is called a Farce, as it should have been acted at L. L. F. April 14 1737.

Inconsoles, or the Contented Cuckold 1738—this Farce, in 3 acts, is dull, but it has no particular fault.

Humours of the Road, or a Ramble to Oxford, 1738—Rakely, Ramble and Wilding are young gen-

tlemen and friends—in the 1st act they set off from an inn in London—they re-enter at an inn on the road—the scene in the remainder of the play lies at Oxford—Wilding's object in going to Oxford was to find Lucy with whom he is in love—she and her sister Ruth had been placed under the care of Monkwell, who keeps a boarding house—their uncle had intended to have them carried off to France, and confined in a nunnery—they were to have been consigned to Capt. Hammock the master of a trading vessel—Lucy acquaints Wilding with the plan which had been contrived against them—Wilding and his friends go to Monkwell's house—disguised as Capt. Hammock and his companions—they rescue the young ladies—Wilding and Ramble marry Lucy and Ruth—the real Capt. Hammock and Monkwell pursue the young ladies, but are themselves taken into custody—Tim who is the hostler of the inn at Oxford, is the principal character—he has an intrigue with Sally, the landlady's daughter—at the end of the 2d act, he allows Rakely to go to Sally's room at night instead of himself—Rakely, that he may not be discovered, changes clothes with Tim—before he left London, he had robbed his father of 2 or 3 purses of gold—they were his own property, as having been given to him by his grandmother, but detained from him by his father—he forgets to take the money out of his pockets when he gives his clothes to Tim—Tim, on finding the money, goes to the gaming table, and loses it—he is taken up, as Rakely, for the robbery, but gets off—he is very instrumental in overreaching Monkwell—at the conclusion, he marries Sally—Rakely determines to reform, and marry on his

return to London—this is on the whole a good C.—many worse plays have been acted with success—the anonymous author has improperly introduced a sneer on Miller's Humours of Oxford—whereas his own misrepresentation of University matters is the great fault of his play—in the dedication to Pope, he intimates that some lines in Pope's translations from Horace have a near resemblance to his own verses on Childermas Day—viz. those of William Quaint, Bellman—for so he signs his dedication.

Intriguing Milliners and Attornies' Clerks, probably 1738—some few passages in this piece are not bad, but on the whole it is a dull mock Tragedy, in 2 acts—it is attributed to Robinson.

Perjured Devotee, or the Force of Love, by Bellamy—the Editor of the B. D. says this C. was printed in 1739—Barker says 1746—my copy is dated 1741—the main plot of this play is taken from the Andrea of Terence—the underplot from Cowley's Naufragium Joculare.

Rival Priests, or the Female Politician 1739 or 1741—this is a good Musical Farce by Bellamy—it is stolen from Love in a Chest—see Hay. May 1 1710.

Raree Show, or the Fox Trap't 1739—this is an indifferent Op., in 2 acts—it was written by Peterson, who was at G. F. in 1741—in 1758, as he was acting the Duke in Measure for Measure, he was taken so ill that he dropped into Moody's arms, and never spoke more. (B. D.)

False Guardians Outwitted 1740—this Op., in 2 acts, was written by W. G.—it is on the whole a poor piece—but Harry is far from a bad character.

Rosalinda—a musical trifle by Lockman, 1740.

Happy Captive, an Opera in 3 short acts by Theobald, 1741—he tells us that his piece is founded on the History of the Slave in Don Quixote—Theobald, at the end of the 1st act of his Opera, has introduced a scene betwixt Signor Capoccio, a Director from the Canary Islands; and Signora Dorinna, a Virtuosa—Capoccio wishes to engage Dorinna as a performer—she objects that her language would be foreign and unknown to the audience—he replies—

“ Eh! make no strain of that affair ;

“ We give a book to the Parterre ;

“ And so the singing be but good,

“ No reason, words be understood.”

A similar scene is introduced at the end of the 2d act—these scenes are written to ridicule the Italian Opera—they have much greater merit than the Happy Captive itself, which is serious—see D. L. Jan. 17 1745.

Levee—this Farce is attributed to Kelly—it was refused a Licence after having been accepted at D. L.—as a Drama it has little to recommend it—the Editor of the B. D. says this piece was printed in 1741—my copy is dated 1744—this refusal of a licence is one flagrant proof of the folly of subjecting the theatres to the caprice of an individual.

Strollers Pacquet Opened—a small vol. under this title was published in 1742—it consists of 7 Drolls, or Farces, calculated for the Meridian of Bartholomew and Southwark Fairs.

1. Bilker Bilk'd, or a Banquet of Wiles—this piece in one act is taken from Woman's Revenge—

—it consists of the tricks which Vizard plays Mixum—and doubtless differed but little from the Biter Bit, which was acted at Hippisley's booth in 1734.

2. Witchcraft of Love, or Stratagem on Stratagem—this piece, in 2 acts, is taken from the Man's Bewitched—it is in a considerable degree the same as the Ghost, but the characters of Faithful, Sir David, Num, Slouch, Manage, Laura and Lucy are retained and shortened.

3. Braggadochio, or His Worship the Cully—this short piece in one act, consists of the scenes in the Old Batchelor between Sharper, Sir Joseph Wittol and Captain Bluff.

4. Feigned Shipwreck, or Imaginary Heir—this piece, in one act, is taken from the Scornful Lady—her character is omitted—the D. P. are—Elder Loveless—Young Loveless—his companions—Savil—Morecraft and the Widow—see vol. 8 p. 332.

5. Guardians over-reached in their own Humour, or the Lover Metamorphos'd—this piece is the Bold Stroke for a Wife cut down to 2 acts.

6. Sexes Mis-matched, or a New way to get a Husband—this piece, in 2 acts, is compiled from Oroonoko and Monsieur Thomas—the scene lies at Gibraltar—the characters introduced from Oroonoko are Mrs. Lackit, Charlotte and Lucy Welldon, Stanmore, his brother, and Daniel—those from Monsieur Thomas are Thomas, Sebastian, Launcelot, Hylas, Mary and Dorothea—most of the names are changed—and some little additions are made to the scenes from Monsieur Thomas.

7. Litigious Suitor Defeated, or a New Trick to get a Wife—this piece in one act is taken from

Woman's a Riddle—the characters are, Courtwell, Vulture, Col. Manley, Necessary, Lady Outside and Miranda—but the Colonel and Miranda only speak some few lines—some little additions are made.

State of Physick 1742—this C. is merely a Satire on Physicians and Apothecaries—some parts of it are well written, but on the whole it is very dull.

Schoolboy's Mask 1742—as a Drama this piece is a very bad one, but the sentiments introduced are good.

Court and Country, or the Changelings, a ballad Opera as it was lately performed, 1743—political.

Humours of Whist, a Dramatic Satire in one long act, 1743—this piece, both as a Satire and a Drama is insipid.

Mission from Rome into Great Britain, in the cause of Popery and the Pretender, scenically represented—the D. P. of this little piece are Two Jesuits—the Pope—and the Devil disguised as a Pilgrim—this poem is in rhyme—it was doubtless printed in 1745 or 1746—but it has no date—it is not badly written.

Married Coquet 1746—this is a posthumous C. by Dr. Baillie—it is sensible and well written, but for want of incident it rather verges towards dullness.

Henry Ward, Comedian, published the 3d edition of his Works in 1746—his Works (as he is pleased to call them) consist of 3 Farces and some trifling Poems—the Farces are printed with the cast of the York Company.

1. **The Happy Lovers, or the Beau Metamorphos'd**—this insipid Opera, in one act, was printed in 1736 as acted at L. I. F.—from the allusion to Pasquin

in the Prologue, and from the names of the performers, it seems to have been acted before Giffard rented that Theatre—Modish = Ward : Constant = Hemskirk : Sir Timothy Careful = Bullock : Friendly = Pritchard : Charles (servant to Constant) = Hussy : Celia (daughter to Sir Timothy) = Mrs. Forrester : Betty = Miss Brunette : — Constant and Celia are mutually in love — Sir Timothy insists that his daughter should marry Modish—he has a great veneration for a man of courage, and thinks Modish one—Friendly purposely affronts Modish—Modish challenges him — Modish is frightened — he gives Charles £100 to keep the appointment with Friendly in his stead—he gives Charles his clothes, and puts on Charles' livery — Sir Timothy is convinced of Modish's cowardice and consents to his daughter's union with Constant.

2. Petticoat-Plotter, or More ways than one for a Wife—this is only Hamilton's piece with some slight alterations—see D. L. June 5 1712.

3. Widow's Wish, or an Equipage of Lovers—this Farce is stolen from the Half-Pay Officers — see L. I. F. Jan. 11 1720.

Heathen Martyr, or the Death of Socrates, by G. Adams M.A. 1746—In the 2d act Theseus returns from Crete, after having conquered the Minotaur—Socrates is brought to his trial, and condemned—in the 3d act he drinks the poison and dies—in the 4th act a plague ensues in consequence of his death—in the 5th act, the enemies of Socrates are destroyed, and the plague ceases—the author of this piece seems to have been cracked in his head, for that he was not a fool is clear, some parts of it being well written—

besides, the character of Socrates is not badly supported—on the other hand, Adams, not contented with representing Theseus and Socrates as contemporaries, makes Xantippe talk of Adam and his spouse—Crito calls Xantippe—

“Bright storer of her sex's shining virtues.”

Melitus speaks of Cataline and Cicero—in the 5th act, guns go off, and cannons are planted on the walls—Sir and Madam occur several times in the course of the play—in the 4th act, the scene changes to the theatre—the Palamedes of Euripides is about to be represented—the Prologue concludes with saying, that they had put the most just of the Greeks to death—Euripides had directed the player to speak this line with peculiar emphasis—and the spectators apply it to Socrates.

Shipwreck 1746—this dramatic piece consists of 53 pages, but it is not divided into acts—it is not without a tolerable share of merit, particularly in the low comic characters—the object of it is to expose the depredations practised in cases of Shipwreck—it was written by Hyland, a farmer in Sussex, who seems to have been thoroughly acquainted with his subject—at the opening of the piece, the sea is tempestuous—Careful pretends to be an honest man, but is really a depredator—a ship is wrecked—and the wreckers (as they are called) flock down to the shore—Lovemore takes advantage of Careful's absence to marry his niece—he gets possession of Careful's papers, and Careful is forced to be reconciled to him—Jerry, Lovemore's man, and Lucy, Careful's servant, are not bad characters—one stroke of humour

deserves to be noticed — Jack Lookout and Tom Plunder are sea poachers — one of them tells the other—that he once found a drowned man on the shore—that he would not cut off his boots for fear of spoiling them—but lopt off both the man's legs, and hung them up in his chimney, till they dried and dropt out of the boots.

Fortune's Tricks in Forty Six—printed in 1747—this Allegorical Satire is written with considerable ability.

Lady's Lecture, a theatrical dialogue, between Sir Charles Easy and his marriageable daughter, by Colley Cibber, 1748—it is astonishing that Cibber, who had spent so many years of his life in a theatre, could be such a blockhead as to call this insipid dialogue of 43 pages, a *theatrical* dialogue—never was there a dialogue written, to which that Epithet was less applicable.

Porsenna's Invasion, or Rome Preserv'd 1748 by * *—some few speeches are well written, but on the whole this is a very dull T.—the story is ill calculated for the stage, and the author has taken too great liberties with it—Brutus is his principal character—in the 4th act he fights with the Younger Tarquin and kills him, but is mortally wounded himself—in fact Brutus and Aruns had killed each other, nearly in the manner here represented, before Porsenna's Invasion—see Livy book 2d — the love scenes are between Mutius and Clœlia—in the 1st act the Ghost of Lucretia warns Brutus of his danger—Brutus asks tidings of the approaching foe, and is told by Lartius—

“ Not fifteen *stones* from hence their dust appears.”

In English we do not say stones for milestones, and in all probability the Romans had no milestones in the time of Porsenna.

Queen Tragedy Restored was printed in 1749—it is said in the B. D. to have been acted one night at the Hay.—Queen Tragedy is represented as dying of a lethargy—Dr. Doleful and Dr. Drollery attempt to cure her by opposite methods—at the conclusion Shakspeare rises, and the Queen recovers—this is a an indifferent piece in 2 acts—there are 3 or 4 very good observations in it—Mrs. Hoper wrote this entertainment and acted the Queen.

Regicide, or James the 1st of Scotland, 1749—this T. was printed by subscription for the benefit of the author—price 5s.—Smollett in the preface makes bitter complaints of the treatment he had met with—of the different managers of D. L, who had to a certain degree accepted his play, and then put off acting it from season to season, he complains with much reason—but no blame can be attached to the manager of C. G. who had bluntly refused it—the Regicide is a moderate play, such as a manager might accept or reject without much impeachment of his judgment—the great fault of it is, that the language is too frequently unnatural—this is particularly the case when Dunbar and Eleonora are dying.

Tittle Tattle, or Taste a-la-Mode 1749 — this Farce, in 2 acts, is merely a satire on Polite Conversation.

General Lover C. by Moss 1749—a most wretched play.

Jovial Cobler — a moderate Burletta — probably printed in 1749.

Oliver Cromwell, an historical play, by Green, 1752—some parts of this play are well written—but the greater part of it is dull—the grand fault of it is, that Cromwell is represented as really instigated by an evil spirit, who appears to him twice, and at his last visit foretels the Hanover succession — the characters of Harrison and Hugh Peters are well drawn ; and justice is done to Ludlow, who is represented to be, as he really was, a staunch republican, and an enemy to Cromwell, when he usurped the supreme authority — Ludlow in his Memoirs (vol. 2 p. 72) observes, that a wise man would never esteem it worth the scratch of a finger, to remove a single person acting by an arbitrary power, in order to set up another with the same unlimited authority — Cromwell wanted Ludlow to engage not to undertake any thing against him, which Ludlow refused—Ludlow gives the particulars of the conversation which passed between them—Cromwell for a moment forgot all that he had done against Charles the 1st, and said to Ludlow, “ *if Nero were in power, it would be your duty to submit.*”

Killing no Murder—a discourse proving it lawful to kill a tyrant—was printed in 1656 and re-printed in 1775—to it is prefixed an address to Oliver Cromwell—“ How I have spent some hours of the leisure “ your highness has been pleased to give me, this “ following paper will give your highness an account “ —how you will please to interpret it I cannot tell, “ but I can with confidence say, my intention in it “ is, to procure your highness that justice no body

“ yet does you, and to let the people see, the longer
 “ they defer it, the greater injury they do both them-
 “ selves and you—To your highness justly belongs
 “ the honour of dying for the people—and it cannot
 “ choose but be an unspeakable consolation to you
 “ in the last moments of your life, to consider, with
 “ how much benefit to the world you are like to
 “ leave it * * all this we hope from your highness’s
 “ happy expiration, who are the true father of your
 “ country—for while you live, we can call nothing
 “ ours, and it is from your death that we hope for
 “ our inheritances,” &c.

Fair Parricide—(probably) 1752—an indifferent T.
 in 3 acts by * * —it is founded on the story of Miss
 Blandy, who had been lately executed for poisoning
 her father.

Distress upon Distress, or Tragedy in true Taste,
 1752 — this piece, in 2 acts, was written by G. A.
 Stevens—there is no plot—at p. 54 Fanfly says —

“ And common sense stood trembling at the
 door.”

—Churchill borrowed this line, and inserted it in his
 Rosciad—Stevens was afterwards well known for his
 Lecture on Heads—Mrs. Cibber, in the Dialogue
 in the Shades 1766, says of Stevens—“ After
 “ having served two apprenticeships to the stage, he
 “ found himself as deficient in point of acting as at
 “ the first setting out.”

Theodorick King of Denmark 1752—this T. was
 written by a Young Lady—it is a poor play, but not
 a very bad one.

Adamus Exsul 1752—this is the 5th edition of a Latin play written by Grotius.

Sylla 1753—this Dramatic Entertainment, in 3 acts, was translated from the French by Derrick—it is a poor piece—the character of Sylla is misrepresented—besides which, he sings 3 songs.

Ragged Uproar, or the Oxford Roratory 1754 (B. D.) — this is a temporary satire, the drift of which, at this distance of time, it is not easy to comprehend.

Rehearsal at Gotham 1754 — this is a posthumous Farce by Gay—Peter exhibits his Puppet Show—the different members of the Corporation apply to themselves what is said about the Puppets — in this consists the humour of the piece.

Frenchman in London 1755 — this piece is well written, but rather dull, as being mere conversation—see Tutor for the Beaus L. I. F. Feb. 21 1737.

Country Coquet, or Miss in her Breeches 1755—a poor musical piece by a lady.

Spouter, or Double Revenge 1756 — this insipid Farce, in 3 acts, is attributed to Dell—the author, in his advertisement, modestly pleads his youth and inexperience—persons of youth and inexperience ought to read and not write.

Mirroure 1756—this is merely an alteration of the Muse's Looking Glass—see C. G. March 14 1748.

Sham Beggar 1756—this poor Farce was printed at Dublin.

Sham Fight, or Political Humbug 1756—this is a dull political Farce.

Tryal of the Time-killers 1757 — this C. is attri-

buted to Dr. Bacon—some parts of it are well written, others are very dull—persons of fashion, who mispend their time, are brought to their trials for injuring Timothy Time Watch and Clockmaker — Serjeant Goodman is Counsel against the Prisoners, and Serjeant Sly for them — the author's plan is far from a bad one, but by lengthening it out to 5 acts, he has weakened it vastly — a dramatic satire, without plot and incident, should not be extended beyond 2 acts, or 3 at the utmost—Dr. Bacon is supposed to have written 3 other pieces—the Moral Quack—the Oculist—and Taxes—all printed in 1757.

Secret Expedition 1757—political.

Somewhat 1757—vastly moral, but vastly dull.

Olindo and Sophronia 1758—this T. was written by Portal — it is founded on the 2d book of Tasso's Jerusalem Delivered — on the whole it is not a bad play — the part of Sophronia has considerable merit.

Tombo-Chiqui, or the American Savage 1758—this C., in 3 acts, is a translation from the French—see Art and Nature D. L. Feb. 16 1738—the translation is attributed to Cleland.

Albion Restored, or Time turned Oculist 1758—this is a poor Masque by —.

Low Life above Stairs, “ a Farce as it is acted “ in most families of distinction throughout the kingdom,” was meant as a counterpart to High Life above Stairs—as a Drama it is contemptible—as a Satire it is not entirely void of merit—Lord Lawless assumes the disguise of a footman for the sake of carrying on an intrigue with a Duchess—her husband discovers them in a very improper situation—in the

2d act, Lord Lawless discovers the Duchess in a similar situation with a French Barber—this is one of the most indecent pieces ever printed.

Titus Vespasian by Cleland 1760 (or 1755)—see Conspiracy D. L. Nov. 15 1796.

Ladies' Subscription — this little piece was published at the end of Titus Vespasian.

L'Amour a-la-Mode, or Love a-la-Mode 1760 — an indifferent Farce, in 3 acts, by —.

The Snake in the Grass, and the Muses in Mourning were printed in Aaron Hill's works 1760, after his decease—the Snake in the Grass is a tolerable Satire on Pantomimes and Operas—for the Muses in Mourning see Vol. 8, p. 332.

In consequence of the great success of the Minor in 1760, 2 catchpenny pamphlets, in a dramatic shape, were printed about that time — they were called—the Methodist and the Spiritual Minor.

Students 1762—this is professedly Love's Labour Lost adapted to the stage, but it does not seem to have been ever acted — the maker of the alteration (as is usual in these cases) has left out too much of Shakspeare, and put in too much of his own stuff — Biron is foolishly made to put on Costard's coat—in this disguise, he speaks part of what belongs to Costard, and is mistaken for him by several of the characters — the Curate and Schoolmaster are omitted, but one of the pedantic speeches belonging to the latter, is absurdly given to a player — one thing is very happily altered—Armado's letter to the King is omitted as a letter, and the contents of it are thrown into Armado's part — the Cuckow Song is transferred from the end of the play to the 2d act, in

which it is sung by Moth—it is now usually sung in As you like it—Steevens in a note on the 3d act of the original play observes, that in many of the old Comedies the songs are frequently omitted—on this occasion the stage direction is generally — here they sing—or cantant—probably the performer was left to the choice of his own ditty—sometimes yet more was left to the discretion of the ancient Comedians — thus in Green's Tu quoque — “here they two talk “and rail *what they list*” — Steevens gives other similar instances.

Telemachus by Graham 1763—this Mask consists of about 90 pages in 4to — it is not badly written, but as a Drama it is very dull.

Englishman in Bourdeaux 1764—this C., in one long act, had an extraordinary run on the French stage—the object of Favart in writing it, was to remove national prejudice — he has drawn his characters with impartiality, and written his dialogue with neatness and good sense, but his piece is somewhat dull, for want of incident—the manner in which we represent a Frenchman on our stage is disgraceful to ourselves — this however is rather the fault of the former than of the present times.

Amana 1764—Mrs. Griffith says that she took the story of this dramatic poem from the Adventurer, No. 72 and 73—the scene lies at Grand Cairo—the play is far from a bad one.

Parthenia, or the Lost Shepherdess 1764 — this Arcadian Drama, in 3 acts, is very well written—the plot is simple.

Birth of Hercules by W. Shirley, 1765—this piece is a short Masque with songs—it had been rehearsed

at C. G., but was laid aside on account of the riots in 1763 — Beard, not thinking that it would answer to be at much expense about a musical piece, for which half price must be taken—see C. G. Jan. 24.

Merry Midnight Mistake, or Comfortable Conclusion, 1765—a poor C. by Ogborne.

Siege of Calais, translated from the French of Belloy by Dennis, 1765 — Belloy in his historical notes has inserted Froissard's account of the Surrender of Calais, from which he has deviated in a most unwarrantable manner — see Surrender of Calais, Hay. July 30 1791.

Epponina 1765—this T. is attributed to Carr—it is founded on real facts—Julius Sabinus caused himself to be proclaimed Cæsar in Gaul — he was defeated—he burnt his villa, and was supposed to have perished with it — he lived concealed in a cave for 9 years — his wife, Epponina, frequently visited him, and had even 2 children by him in the cave—Sabinus was at last discovered — he and Epponina were put to death by Vespasian — Tacitus in the 4th book of his History begins the story, but leaves the conclusion of it for the proper place—it is mentioned concisely in the Epitome of Dio Cassius — and circumstantially by Plutarch at the end of his *Eroticos*—the two children were saved—Plutarch justly reprobates the conduct of Vespasian, and seems to have been acquainted with one of the children— Carr has dramatized the story very badly.

Man of the Mill, a burlesque Tragic Opera, was printed in 1765—it is a poor parody on the *Maid of the Mill*.

Fairy Favour 1766 (not 1767)—the Queen of the

Fairies is much distressed at the loss of her son, Oriel — she is consoled by the King, who tells her, that Oriel spends an age or so with man, to glad a glorious nation—the Editor of the B. D. says, that this Masque was written by Hull, for the entertainment of the Prince of Wales, the 1st time he came to the theatre—and acted some few nights at C. G.

“ The Assembly, or Scotch Reformation, a Comedy
 “ as it was acted by the Persons in the Drama—done
 “ from the Original Manuscript, written in 1692—
 “ Edinburgh 1766” — the first edition of this play is said to have been printed in 1722 — it is clear from the preface that it was composed by more than one person—as it was not published till many years after it was written, we have the names given us of the persons who are represented under fictitious characters—the authors were Jacobites, and the Comedy is a severe satire on the Presbytery — there is a love episode which enlivens the play — Will and Frank are in love with Violetta and Laura — the ladies desire them to come to their aunt’s disguised as fanatic ministers—the aunt, who is a bigot, requests them to make a religious exhortation before dinner — Will and Frank are reduced to a ridiculous embarrassment—Laura extricates them by saying that it is St. Peter’s day — the old lady falls into a fit at the mention of a saint’s day — on the whole this C. must be allowed to be written with considerable humour — but the humour, which was at first local, is now become obsolete — in order to understand the state of things in Scotland when this play was written, Burnet should be consulted.

Conquest of Canada, or the Siege of Quebec, by Cockings, 1766—a poor piece.

Ponteach, or the Savages of America, 1766 — this is a strange T., but not altogether without merit.

Coronation of David 1766—an indifferent Drama, in 2 acts, by a Sussex Clergyman.

Inoculator 1766 — this is a moderate C., in 3 acts—it was written by some person who was no friend to inoculation—it is attributed to G. S. Carey.

Eugenia T., by Hayes and Carr, 1766 — as they were both young and inexperienced at the time of writing it, it does them credit — Hayes was afterwards well known, as being for many years Usher at Westminster.

Cottagers 1766—a poor Opera, in 3 acts, by G. S. Carey.

Dorval, or the Test of Virtue, translated from Diderot, 1767 — this is on the whole an interesting play, particularly in the character of Dorval.

Redowald 1767—this Masque, in 3 acts, was written by a youth of 16.

Demetrius translated from Metastasio by Hoole, 1767—this play is written in the style of a Tragedy, but with frequent songs, so as to form a precious medley of sense and nonsense.

Village Wedding 1767 — this musical trifle is attributed to Love.

Liberty Chastised, or Patriotism in Chains, 1768—this is a political pamphlet, in the shape of a Farce, in 3 acts — it was written at the time when Wilkes was in prison — Wilkes is the hero of this piece, but he is not one of the D. P.

Mysterious Mother 1768—the Count of Narbonne, 16 years before the play begins, had been accidentally killed—on the night after his death, his son Edmund, then a youth, stole into the chamber of Beatrice, his mother's woman—she had previously acquainted the Countess with Edmund's passion for her, and the Countess had placed herself in Beatrice's bed—the consequence of this fatal meeting was a daughter called Adeliza—at the opening of the play Edmund returns—he falls in love with Adeliza and marries her—not knowing who she is—in the last scene the Countess discloses what had happened—she stabs herself—Adeliza faints—Edmund determines to go to the wars in the hope of finding an honourable death—this T. was written by the Hon. Horace Walpole—it is an admirable play, but not calculated for representation—at least the delicacy of the present age would not permit it to be acted—but a Tragedy founded on the same circumstances—the **Fatal Discovery**, or **Love in Ruins**—was acted at D. L. in 1698.

Fatal Discovery. Cornaro (son to Beringaria) = Powell: Dandalo (an old man, jealous of his wife) = Johnson: Segerdo (in love with Eromena) = Evans: Conall = Thomas: Beringaria (a widow) = Mrs. Knight: Araspia (her confidant) = Mrs. Powell: Margaretta (wife to Dandalo) = Mrs. Verbruggen: Eromena = Mrs. Cross: Cleonista = Mrs. Temple:—about 18 years before the play begins, Beringaria had passed a night with her son, supposing him to be her husband—Cornaro supposed his mother to be a female servant—Eromena is the daughter of Cornaro and Beringaria—she had been

brought up as a foundling — at the opening of the play, Cornaro returns home, after an absence of several years — he falls in love with Eromena, and marries her—when the Fatal Discovery is made, Beringaria goes mad and stabs Eromena — Cornaro fights with Segerdo and is killed — there is a comic underplot — this is a poor play — in the Prologue, Powell spoke one line grunting like Betterton — and the next, with the voice of a Christian — see D. L. 1698.

Innocence Distress'd, or the Royal Penitents, 1737 —this is a posthumous T. by Gould—the plot is better than the language—Theodorus, the great Duke of Muscovy, is in love with Adorissa—she is in love with him—the Duke's Mother takes great pains to hinder their union—when they are united, she gives each of them a dose of poison to prevent the consummation of the marriage—the poison operates too slowly to prevent it—Theodorus and Adorissa, before their deaths, become sensible of their real situation, namely, that Adorissa is the daughter of the Dutchess by her son Theodorus—the Dutchess goes mad, having previously poisoned herself—this T. and the Mysterious Mother are founded on the same story—Gould's play is not a bad one, but it is in every respect very inferiour to Walpole's—in both of these plays, the original intention of the mother was merely to reprimand her son.

Bastard Child, or a Feast for the Churchwardens 1768—this Dramatic Satire, in 2 acts, is not written with much spirit, nor is it very dull.

Richard in Cyprus—probably 1769—this is an indifferent T. by Teres.

Majesty Misled 1770—the Editor of the B. D. says that this T. was printed in 1734, and only reprinted in 1770—the latter edition was obviously published for political purposes—the play consists of the history of Edward the 2d and the Spencers.

Favourite 1770—a third, or perhaps a half of this play, is taken from Ben Jonson's *Sejanus*—the anonymous author has prefixed to it an ironical dedication to the Earl of Bute—the late Dr. Scott was frequently called *Anti-Sejanus Scott*, by way of distinction, as being the author of some letters against Lord Bute under the signature of *Anti-Sejanus*—these letters were much read at the time, and are alluded to in the *Clandestine Marriage*—Canton complains that the newspapers contain “nothing but *Anti-Sejanus* and advertise.”

Reapers 1770—this Opera, in 3 acts, is little more than a translation from the French—the French piece was adapted to the English stage by Mrs. Brooke as *Rosina*—see C. G. Dec. 31 1782.

Meilan published 3 plays without a date—the Editor of the B. D. says in 1771.

1. *Emilia*—an indifferent T.

2. *Northumberland*—this is on the whole a dull T., but several speeches are well written—it is founded on the story of *Lady Jane Gray*.

3. *Friends*—a poor T.

Fair Orphan—this Opera was acted at Lynn in 1771.

Richard 2d 1772—this is a very bad alteration of Shakespeare's play, by Goodhall.

Chace 1772—this Pastoral Drama, or rather Opera,

in 2 acts, is written in rhyme, but it does not appear by whom—the scene lies in Arcadia.

Sir Harry Gaylove 1772—this C. was written by a Lady—the greater part of it is insipid—but there are two good characters in it—Lord Evergreen and Mrs. Coaxer.

Valentia, or the Fatal Birth-Day 1772—this is a dull T. by Stewart—the plot is not exactly the same as that of the Fair Penitent, but it bears the strongest resemblance to it—the author in his preface says that there is but one circumstance in his whole play, the least culpable with regard to plagiarism—this is a barefaced falsehood.

Sebastian 1772—this is a poor T. by Toosey, but not a very bad one—there is an Episode in it, which is stolen in a barefaced manner from Fatal Curiosity.

Bow Street Opera 1773 (*B. D.*)—this is a political pamphlet in the shape of a play—the chief object of it is to abuse Wilkes as Cock-eyed Jack.

Martyrdom of St. Ignatius by Gambold—this T. was written in 1740, but not printed till 1773 after the author's decease—the Clergyman, who prevailed on Wilkinson to bring it out at Hull on Dec. 29th 1781, acted very injudiciously—as it is a sacred Drama, and could not be exhibited in a common theatre without a gross breach of propriety—besides several of the scenes must be superlatively dull in representation—Stephen Kemble acted Ignatius—see Wandering Patentee vol. 2 p. 125—the scene in the 1st and 2d acts lies at Antioch—in the 3d and 4th at Smyrna—and in the 5th just without the city of Rome—Ignatius is led off to be exposed to the

wild beasts in the Amphitheatre—two of his followers relate the manner of his death—the character of Ignatius is well supported—and the dialogue on the whole is well written.

Ill-natured Man 1773—this is a tolerable C., in 2 acts, by——.

Siege of Tamor 1773—this is an indifferent T., by Howard—the plot is in a great measure the same as that of Hibernia Freed—see L. I. F. Feb. 13 1722.

Palladius and Irene 1773—this Drama, in 3 acts, is very well written in point of language, but the plot is very unnatural, and very improbable—Three Genii representing Thrace, Thessaly and Macedon begin the piece—and a Chorus of Sea Nymphs concludes the 1st act.

Search after Happiness 1773—this Pastoral Drama, in rhyme, is attributed to Miss Hannah More—it is very well written, but the author should have called it a Pastoral in Dialogue—it cannot with propriety be called a Drama, as there is no action.

Inflexible Captive by Miss H. More 1774—many speeches in this T. are well written, but on the whole it is a very dull play—it was acted at Bristol—Henderson is said to have acted Regulus—Dimond certainly acted the part.

Parthian Exile 1774—this T. was written by G. Downing, Comedian—it is a poor play both as to plot and language, but not a very bad one.

Politician 1774—this piece is well written—the stratagem, by which the catastrophe is brought about, is not only new, but good—yet Garrick can-

not be blamed for rejecting this Farce, as mere dialogue will not do on the stage.

Two English Gentlemen, or Sham Funeral, by Stewart 1774—this is on the whole a very poor C.

Arsaces 1775—this is on the whole a poor T.—it is attributed to Hodson—the plot is professedly founded on an Op. by Metastasio.

Widow of Wallingford 1775 (*B. D.*)—C. in 2 acts with songs—this piece is a trifle—but many a worse Farce has been acted with success.

Citizen's Daughter 1775 (*B. D.*)—a trifle.

Cloacina 1775—this Comi-Tragedy is a satire on the taste of the times, which the author supposes to be very bad—he says—“N.B. I begin my play at the 5th act, because I find it fashionable to make the four first acts of no importance at all”—Common Sense is discovered in a languid posture, supported by Nature and Philosophy—Poetry enters in chains—Poetry speaks 12 very good lines about Shakespeare—in the next scene, Cloacina is seated on a throne—Lord Chesterfield presents his letters—the Chorus addresses Cloacina—

“Goddess! hear this suppliant pray'r,”

“Take four volumes to thy care;”

“Volumes, all the wise agree,”

“Worthy him, and worthy thee.”

Dr. Johnson makes a speech—the Ghost of Common Sense disconcerts the assembly—Cloacina re-enters, and at the conclusion descends in smoke—the author of this short piece has introduced a happy simile—

“ Like specious Burke, who talks without design,”

“ As Indians paint, because their tints are fine.”

In the Prologue he observes—

“ Sooner shall Murphy write with Shakspeare’s pen,”

“ The bench of Bishops vote like honest men,”
&c.

· Duenna 1776—this is merely a political pamphlet, in 3 acts—the Editor of the B. D. calls it a parody on Sheridan’s Opera — he should have restricted his observation to the songs only—in every other respect no two pieces can possibly be more opposite.

Melite translated from the French 1776—on the whole this is a good C.—Corneille represents modern manners, and lays his scene at Paris, but the names of the characters are inconsistent with this supposition—the case is much the same in some of Moliere’s plays—the English stage in this respect, is very superiour to the French.

Warboys in 1777 published 2 short pieces professedly taken from the French—the Preceptor and the Rival Lovers—they are neatly written.

Statute 1777—this is rather a short Dialogue than a Drama.

Honest Criminal, or Filial Piety, translated from the French of Falbaire by G. L. 1778 — the Editor of the B. D. says—“ this piece is founded on the “ well-known catastrophe of Calas, and abounds with “ pathetic and generous sentiments, that do honour “ to the writer — the translation is spirited and ele-

“gant”——Of all the articles in the B. D. this is one of the most extraordinary—the Editor had either not read the play of which he speaks so particularly, or else he knew nothing of the story of Calas—(see Fate of Calas, Bath March 17 1821) — the French author (a Catholic) professedly wrote his piece with a view to remove religious bigotry — in his preface he speaks of the fate of Calas with abhorrence, but the events of the Drama have no reference to his story—Lysimon, a Protestant Clergyman, had been condemned to the gallies for his religion — his son Andrew had prevailed on the person who was conducting him thither, to take him instead of his father — Lysimon on the death of his wife (for whose sake he had suffered Andrew to release him) comes at the end of 7 years to surrender himself, and set his son at liberty—the Commandant of the gallies obtains a *free* pardon for Andrew, who is united to the woman with whom he was in love—this Drama has considerable merit on the whole, but some parts of it are very dull—it would be greatly improved by being reduced to 3 acts.

School for Scandal 1778—political.

Gospel-Shop 1778 (B. D.) — a more stupid play was perhaps never written.

Beautiful Armenia by Ball 1778 — the far greater part of this C. is a translation of the Eunuch of Terence—for the Eunuch see D. L. July 9 1717.

Malcolm 1779—this T. is attributed to Miss Roberts — it is a poor play—Malcolm and Macduff are the same characters as in Macbeth.

Experiment 1779—a poor Farce by Murray the actor.

Shipwreck 1780—this Op., in 3 acts, is Shakspeare's *Tempest* shamefully mangled.

Westmeon Village 1780—a contemptible Op., in 3 short acts.

Oaks, or the Beauties of Canterbury 1780—this is an indifferent C., written by Mrs. Burgess — see *For England Ho!* C. G. Dec. 15 1813.

Belle's Stratagem 1781 — this catchpenny pamphlet has nothing to do with the stage.

Selmane by Pott 1782 — this is on the whole a good T.

Runnamede by Logan 1783 or 1784—some parts of this T. have great merit—but on the whole it can hardly be called a good play—*Runnamede* and *Magna Charta* are subordinate considerations, and occupy not much more than one act — the bulk of the piece is a love Episode.

Father's Revenge by the Earl of Carlisle 1783—this T. on the whole has considerable merit—"the story is extant and written in very choice Italian"—see *Boccace Day 4 Novel 1*, and *Tancred and Gismunda* in the 11th vol. of *Dodsley 1744*

Edwy 1784—this dramatic poem, in 3 acts, is not without a tolerable degree of merit — *Edwy* marries his cousin *Elgiva*, in spite of the outcries of *Dunstan* about incest—*Edgar*, the brother of *Edwy*, is secretly in love with *Elgiva*—the Earl of Kent is prevailed on by *Dunstan* to carry off the bride from the banquet.—she is restored to *Edwy* by *Edgar*—*Odo*, the Pope's Legate, under the pretence of admitting *Edwy* and *Elgiva* anew within the pale of the Church, causes them to drink of a cup, which had been poisoned by

Dunstan's direction—they die—Emmeline the mother of Elgiva, a woman of a high spirit, stabs Dunstan—the author in his advertisement says, that he has taken some liberties with the story—in fact he has taken the greatest—see Rapin—Dunstan was banished by Edwy and did not return to England till after his death—the character of Edgar is grossly misrepresented, and nearly the whole of the play is fiction—the author adds, that he has studied to preserve the manners of the 10th century—the 2d act begins with the entrance of Edwy and his Lords from a tournament—there were no tournaments in this country till many years after the death of Edwy—among the Normans, tournaments had been popular previously to the conquest—and the practice was introduced by them into England—we hear nothing however of their encouragement by royalty till the reign of Richard the 1st.—(*Warner.*)

Patriot 1784 (*B. D.*)—this play is translated from Metastasio by Hamilton—Metastasio has greatly misrepresented the character of Themistocles, who could not, with any degree of propriety, be called a Patriot in the latter part of his life.

Editha 1784—an indifferent T. by Downman.

Etymologist 1785—this C. in 3 acts, is merely a Satire on Steevens, the Reviewers, &c.—it is well written, but as a Drama it is contemptible.

Swindler by — 1785—this C., in 2 acts, is not a bad piece on the whole.

Davies, in 1786, published a vol. of Comedies—they were written for a private theatre.

1. News the Malady—this C. consists of 3 acts of dull dialogue.

2. *Mode*—Sir Humphrey Fickle wants to be divorced from his wife—he forms a rascally plan for that purpose—at the conclusion he is penitent, and Lady Fickle forgives him—this C. is the best of these plays.

3. *Generous Counterfeit*—Sandford and Sophia are mutually in love—he disguises himself as a German Physician—this is a poor C.

4. *Better late than Never*—this is a poor C.—the title is not suited to it—and the 3 Undertakers are quite caricatures.

5. *Man of Honour*—the Man of Honour is a Steward—Nancy and 2 other females go a little way into the country, on the banks of the Thames—they are taken prisoners by a band of pirates—Nancy is discovered, tied to a rock, in a lonesome situation—one of the characters, soon after, says—“ I see “ St. Paul’s.”

Disguise 1787 (B. D.)—this C., in 3 acts, is attributed to Jodrell—it is far from a bad play, but it would be greatly improved by being reduced to 2 acts.

One and All 1787—a moderate F., by Jodrell.

Who’s afraid? 1787—this musical F. is attributed to Jodrell—it is borrowed in a great degree from the *Gentleman Dancing Master*.

What will the World say? 1787—this musical F. was written by Gillum—it is a poor piece.

Ximenes T. by Stockdale 1788—this play is void of plot, incident, and almost every thing which contributes to success in a theatre—even for perusal it might have been shortened to advantage—as a poem

it has great merit—the picture which the author has drawn of Cardinal Ximenes is animated and highly interesting—the civil and religious sentiments which Stockdale has inserted in the play are good—but we must not suppose that Ximenes entertained these sentiments, particularly the latter, to the extent which he is here represented to have done—Barrett in his *Life of Ximenes* says—“Religion was the general
 “motive and rule of his conduct—but it was the reli-
 “gion of the time in which he lived—he had a parti-
 “cular veneration for the Queen of Saints—he also
 “paid great reverence to relics—he maintained the
 “faith by the arms both of the spiritual and secular
 “power—he never slept in a bed, nor ever wore linen
 “—his extraordinary mortifications were so great that
 “the Pope forbade him the continuance of his fasts
 “—he hoped to obtain greater mercy in the next life
 “by dying in the habit of St. Francis.”

Father of an only Child—acted at New York in 1788—Col. Campbell, in his youth, had been sent from America to study at Edinburgh—he married while he was there—his wife died—on his return home he left his infant son to the care of a friend—after a lapse of years, he had reason to believe that his son was one of the British Officers killed at the fight on Bunker’s hill—his son is really alive—and Col. Campbell discovers him by means of a ring—there is a comic underplot—this is so good a Comedy, that one is surprised, that it should not have been brought out on the English Stage, either in its original shape, or in some alteration—except the character of Tattle, it has not much claim to origi-

nality—we are reminded of *Bon Ton*, *Richard Cœur de Lion*, *the Conscious Lovers*, &c.

Critic upon Critic was printed in 1788—in the titlepage it is called a *Dramatic Medley*, as performed at the Theatres with universal applause—this is said to be the 2d edition—from the plays and farces alluded to, or mentioned, it is almost certain that this piece was written in 1780—most or all of the characters are real persons under fictitious names—Attic and Tickler are clearly Sheridan and Tickle—of the authors introduced, Mrs. Bulley and Miss Plausible are evidently Mrs. Cowley and Miss More—the scene in the first two acts lies at Attic's house—in the 3d at D. L. theatre—this satirical piece is not without some degree of merit.

In 1792 *Critic upon Critic* was reprinted—as performed at C. G.—and as written by Leonard Macnally Esq.—this is also called the 2d edition—it contains the following cast—Attic = Quick : Tickler = Macready : Falstaff = Ryder : &c.—notwithstanding all this, I am of opinion that it was never acted—I have it not in my bills—and from the nature of the piece it seems clear that it was never meant for representation—in 1792 all the personal jokes must have been quite stale—many of the performers are brought in under the names of their favourite characters—but what fun could there be in making Attic say to Ryder, as Falstaff, what was applicable to no person but Henderson?—&c.—it seems not impossible that some bookseller in 1792 might affix a new titlepage and a cast of the play to the old copies of 1788, in order to sell them.

Noble Slave 1788—a poor T. by Harwood.

Travellers 1788—a poor C., in 3 acts, by Lieut. Harrison—there is however some merit in the character of Fossil, the Antiquarian.

Patriot King, or Alfred and Elvida, by Bicknell, 1788—on the whole a poor T.

Cottagers 1788—as Miss A. Ross was only 15 when she wrote this Comic Op., in 2 acts, it does her credit—see C. G. May 16 1788.

King in the Country 1789—this piece, in 2 acts, was written by Waldron—it is professedly taken from the 1st part of Heywood's Edward 4th.

Lucky Escape 1789—this C. was written by Linnekar—it has no gross fault, but it is insipid to the last degree.

Chaubert, or the Misanthrope, 1789—this T. is well written—some parts of it have great merit—but the author would have improved it vastly, if he had shortened several of the scenes—Chaubert has one soliloquy of 3 pages.

Man of Enterprise 1789 — a poor F. by Shillito.

Princess of Zanfara 1789—this dramatic poem, in 5 acts, was written to expose the inhumanity of the slave trade—the plot is better than the language.

Sentimental Mother 1789—this is a malicious and unjust attack upon Mrs. Piozzi—it consists of 5 acts of dull dialogue, without plot or incident.

English Tavern at Berlin 1789 — this C., in 3 short acts, is in a great degree the same piece, as the Two Pages of Frederick the Great — see C. G. Dec. 1 1821.

Indians 1790—this T. is attributed to Richardson,

who was Professor of Humanity at Glasgow — it is not a bad piece.

Contrast 1790 — this is one of the first American plays — it is dull, and deficient in incident, but the character of Col. Manly (particularly when challenged by Dimple) does the author credit.

Little Freeholder 1790 — this F. on the whole is far from a bad one.

Trial of Abraham 1790 — this dramatic poem is well written — but the author has taken too great liberties with the story.

Fugitives 1791—this C. was written by Roberts—the comic characters are too farcical — but on the whole this is very far from a bad play.

Lindor and Clara, or the British Officer 1791 — this C. was written by Fennell the actor — some parts of it are dull—but on the whole it is a tolerable play.

Sir Thomas More 1792 — this Tragedy on the whole does the author considerable credit — many parts of it are very good, others are dull and uninteresting—as the materials were so slender, Hurdis should have written his play in 3 acts instead of 5.

More was the glory of the age, and his advancement was rather the King's honour than his own — his superstition seems indeed contemptible, but his firmness of mind was truly wonderful — More was about 34 years old when he wrote his Utopia, in which he makes it one of his maxims that no man ought to be punished for his religion—it is not easy to account for the great change, that we find he was afterwards wrought up to — he not only set himself to oppose the Reformation in many treatises, but

when he was raised up to the chief post in the ministry, he became a persecutor even to blood—Ovid has two lines (Epist. 9th) which characterize More, and suit him as if they were made for him — they are upon Hercules—

*Cœpisti melius quam desinis : ultima primis
Cedunt : dissimiles hic vir et ille puer.*

(Jortin's Life of Erasmus.)

Persecution is a cause full of absurdities, which all the wit of man cannot defend—and of spots, which all the water in the ocean cannot wash out. (*Secker or Jortin.*)

Sir Thomas More's father said, "the choice of taking a wife is like as if a blind man should put his hand into a bag full of snakes and eels together —seven snakes to one eel" (*Life of More.*)—this observation is introduced in the play, but it is introduced in a bungling manner.

Zaphira T. in 3 acts 1792—on the whole a poor play.

Village Maid 1792 — this Opera, in 3 long acts, was written by a Young Lady—it is very far from a bad piece.

Modern Comedy, or It is all a Farce 1792 — this is called a Dramatic Afterpiece, in 3 acts — the author seems to have aimed at rivalling the Rehearsal and Critic, but he has totally failed.

Narcotic and Private Theatricals — these two Farces were written by Powell, and published together, but without a date — the Editor of the B. D. says in 1787 — this must be wrong, as in Private Theatricals the Dramatist (1789) is quoted, and the

Road to Ruin (1792) is mentioned — for the plot of the Narcotic, see Sleeping Draught D. L. April 1 1818.

Private Theatricals — this attempt to ridicule Private Theatricals, is not so well executed as it might have been, but on the whole this F. is not a very bad one.

Mary Queen of Scots, an historical T. by Mrs. Deverell 1792—this is a poor play, particularly in point of language.

Ransom of Manilla by Lee, 1793—a poor piece both as to plot and language.

Coventry Act—a moderate C., in 3 acts, by Plumptre.

Four plays, founded on the French Revolution, were printed in 1793 and 1794—viz. Democratic Rage by Preston—Maid of Normandy by Eyre—Count de Villeroy by * * and Captive Monarch by Hey.

Leicester by Dunlap 1794—this is said to be the first American Tragedy produced upon the stage—with all its faults it is far from being a bad play.

Consequences, or the School for Prejudice 1794—an indifferent C., in 3 acts, by Eyre.

Coalition, or the Opera Rehearsed 1794—C. in 3 acts by the Editor of the Spiritual Quixote—that is, the Rev. Richard Graves of Claverton near Bath—this piece has no great merit, but it is evidently the production of a man of genius and sense.

Philoctetes in Lemnos 1795—a contemptible Drama, in 3 acts.

Whim, C. in 3 acts, by Lady Wallace 1795—her Ladyship intended to have had this play represented

with a view of giving the emolument from it to the poor of the Isle of Thanet—but this benevolent purpose was frustrated by Mr. Larpent the Licenser—the Manager of the theatre at Margate, having received a letter to inform him, that it had been presented to Mr. Larpent, and that it would be licensed on the following Monday, announced it for representation—the house overflowed, but the performance did not take place, as Mr. Larpent had by that time discovered, that there were exceptionable political sentiments contained in it—Lady Wallace immediately wrote to the Lord Chamberlain, from whom she received a civil answer, but no redress—in her preface she vindicates herself from the arbitrary and unjust aspersions of the Licenser, whose conduct on this, and on some other occasions, it would not be easy to reprobate in stronger terms than it deserves—in the 1st scene of the 2d act Fag says to Nell—
 “ Why faith, Nell you have a great fault, as times go
 “ —you know, old women are quite the fashion—
 “ you are too young—But, egad, I shall please myself
 “ —I shall ever prefer the symmetry of Venus, and
 “ the rosy health of young Hebe, to all the fat Forties
 “ of fashion”—this alluded so plainly to the connexion between a great person and a lady, who was commonly called “ fat, fair and forty,” that it was impossible to mistake it—it was in all probability this speech which the Licenser was *really afraid* to license, but he did not think it prudent to say so, as that would have been allowing the force of the application—Lady Wallace would have done better if she had omitted this speech and perhaps one or two more, but there was certainly nothing that could

at all warrant Mr. Larpent in objecting to the whole piece.

As to the play itself—Lord Crotchet is so fond of antiquity that he determines to revive the Saturnalia for one day—Fag is made Master of the family, and Nell, Mistress—Lord Crotchet assumes the character of the cook—and his daughter Julia, that of Nell's maid—Fag gives Julia to Captain Belgrave, who is in love with her—Lord Crotchet at first objects—Fag insists that his authority is paramount—Lord Crotchet consents—Lord Crotchet's Whim is extravagant, but on the whole this piece is far from a bad one—it is most unjustly stigmatized by the Editor of the B. D. as a strange jumble of nonsense and vulgarity.

Roses, or King Henry the 6th, represented at Reading School 1795.

Emigrant in London 1795—this C. is printed in French and English—it was written by an Emigrant, whose praises of the English would have been better, if they had not been carried too far—on the whole this is not a bad play.

Seaman's Return 1795—an Operatic Farce, in 3 acts, by Price.

American Indian 1795—this play, in 3 acts, is not a bad one—but some parts of it are dull—and the language is not sufficiently simple.

Gallant Moriscoes, or the Robbers of the Pyrenees 1795—the unknown author of this play seems to have been a man of some genius, but of little judgment.

All in a Bustle—this poor C. was written by Lathom—the first edition is said to have been printed

in 1795—the second edition was printed in 1800 (not in London, as the Editor of the *B. D.* says, but) at Norwich.

Sicilian Lover 1796—this is a moderate T. by Mrs. Robinson, formerly of D. L.—the language is sometimes very good, but in general rather florid and fanciful than natural—the plot is not well managed.

Generous Attachment 1796—a moderate C. by Smythe.

Picture, or My own Choice 1796—this C. is not without some degree of merit.

Cottage 1796 (*B. D.*)—a moderate Opera, in 2 acts.

Contrariety 1796—this Farce has not much to commend it.

Vortimer, or the True Patriot 1796—this T. was written by Portal—there are some good passages in it, but on the whole it is a dull play.

Inez 1796—this T. is attributed to Dr. Symmonds—the author of it was evidently a man of abilities, but not conversant with the stage.

Fiesco, or the Genoese Conspiracy 1796—this T. is translated from the German of Schiller—for the history on which it is founded, see the end of the 8th book of Robertson's *Charles the 5th*—this is on the whole a fine T.

Edwin and Angelina, or the Banditti 1797—this Opera, in 3 acts, was written by Smith, and acted at New York—it is professedly founded on Goldsmith's ballad of *Edwin and Angelina*—they however are not the two principal characters.

No Cure no Pay, or the Pharmacopolist 1794 (*B. D.*)—this musical Farce, by Rowe, was meant

as a Satire on Quacks—in this point of view it has some merit—as a Drama it is contemptible.

The Times, or a Fig for Invasion 1797—a poor piece.

Virgin Queen, a Drama in 5 acts, attempted as a Sequel to the Tempest, 1797—this is a bad imitation of Shakspeare by Waldron.

Utrum Horum, C. in 2 acts, as now acting, with great applause, at the respective theatres of London and Amsterdam 1797—this is a moderate piece by an anonymous author—see the Orphans 1800.

Fatal Sisters, or the Castle of the Forest 1797—this play was written by Eyre—the persons who give the 1st title to this piece are Megæra, Tisiphone, and Alecto—they are introduced, in modern times and in Spain, with peculiar absurdity, as they do not contribute to the conduct of the play—on the whole this is a poor piece.

Forester, or the Royal Seat—Drama in 5 acts by Bayley 1798—the scene lies in Arcadia—the manners are any thing but Arcadian—the dialogue is as complete a jumble as was ever written—one instance may suffice—the Hunters (p. 26) drink a health to *Diana* — at the distance of only 3 lines Curiam says—

“Celebrate your royal patron, as becomes
“*Christians.*”

Courage Rewarded, or the English Volunteer 1798—the author of this political Drama was utterly destitute of judgment—his zeal has betrayed him into the grossest absurdities.

Natalia and Menzikof, or the Conspiracy against Peter the Great, translated from the German of Kratter, 1798—the Emperour of Russia treats Menzikof on the footing of private friendship—Menzikof is in love with Natalia, the daughter of the chief conspirator—in a moment of partial intoxication, and by means of a forged letter, he is induced to sign the confederation against Peter—he repents—rescues the Emperour from the conspirators, and receives his forgiveness—Natalia is tried for the conspiracy—a treasonable paper is shown to her, and she is asked if the signature be hers—she acknowledges it, but does not say, as she naturally ought to have said, that when she signed the paper, she supposed she was signing a marriage contract—she is on the point of being executed, but is saved by a bungling contrivance—the play ends happily—Menzikof's conduct in the last two acts is disgusting—he not only requests the Emperour not to pardon Natalia, but actually signs the warrant for her death—on the whole the merits of this T. overbalance its faults.

Maid of Marienberg, a serious play translated from the German of Kratter, 1798—this is a sort of second part to Natalia and Menzikof—they are however but subordinate characters—the principal person of the Drama is Chatinka, the Maid of Marienberg, who, at the conclusion, is married to the Emperour—some of the scenes of this play are interesting, others are dull—it is in part historical—Guthrie says — “ Peter the Great at last
 “ married, by the name of Catharine, a young
 “ Lithuanian woman, who had been betrothed to a

“Swedish soldier, because after long cohabitation, he
 “found her possessed of a soul formed to execute his
 “plans, and to assist his counsels—Catharine was so
 “much a stranger to her own country, that her hus-
 “band afterwards discovered her brother, who served
 “as a common soldier in his armies—Peter ordered
 “his wife Catharine to be recognised as his successor
 “—she accordingly mounted the Russian throne, and
 “was herself succeeded by Peter the 2d—many do-
 “mestic revolutions happened in Russia during his
 “short reign, but none was more remarkable than the
 “disgrace and exile of Prince Menzikof, the favourite
 “general in the two preceding reigns, and esteemed
 “the richest subject in Europe”.—in Kratter’s
 play *Chatinka* or *Catharine* is perfectly chaste — her
 father and brother are two of the D. P. — the former
 is represented as the Pastor of Marienberg, and the
 latter as a young man of abilities, and not as a com-
 mon soldier.

Stranger — C. freely translated from the German
 of Kotzebue by S—k 1798 — the characters are im-
 properly made English instead of German.

Lakers 1798—this is a comic Op., in 3 acts—by
 the Lakers are meant persons who visit the lakes in
 Cumberland and Westmoreland — Miss Beccabunga
 Veronica, a female botanist, is a very good character
 —there is also some merit in the parts of Bob Kiddy,
 and the two pedestrian tourists—the rest of the piece
 is bad.

Stella, translated from the German of Goethe,
 1798—the plot is disgusting, and there is nothing
 particularly striking in the dialogue, or conduct of
 the piece—the English reader is not obliged to the

translator—let the Germans keep such plays to themselves.

Adelaide of Wulffingen, T. in 4 acts, translated from the German of Kotzebue by Thompson, 1798 — Sir Hugo returns from the Crusades after an absence of 23 years—he finds his son, Sir Theobald, married to Adelaide, his natural daughter, whom he had charged Bertram to bring up as his own child—Adelaide in a fit of frenzy kills her two sons — the catastrophe is defective, as the fate of Sir Hugo and Sir Theobald is left in uncertainty—besides it is unnatural for Adelaide to go out of her senses — she had not the most distant notion that she had been living in incest—and when she was told of it, it would have been quite sufficient for her to have left her husband and children, and to have gone into a cloister—Bertram, who had been absent from his own country for 8 years, is shocked when he finds to whom Adelaide is married—he explains the circumstance to Sir Hugo — Sir Hugo (at first starts—the muscles of his face, for some moments, express an inward struggle, which, however, soon subsides—*that serenity, which ever accompanies firmly-rooted principles*, resumes its place in his countenance, and he turns to Bertram)“ Well !
“ Proceed.

Bertram. Proceed ! Pardon me, Sir Knight—anguish has robbed you of your senses, or you have not understood me.

Sir Hugo. Nor one, nor the other. I am still waiting for your dreadful story.

Bertram. Is not this dreadful enough ? your son, the husband of your daughter — your grandsons sprung from incest !

Sir Hugo. What mischief can ensue from this connexion? Two hearts, attached by a double tie, what increase can their love, their happiness admit? *a mother by a brother—are not the children still more precious? are not the parents still more enviable? ||*

Another scene, so execrable as this, was perhaps never written on the Continent with a view to representation—and in England we have nothing that approaches towards it—how differently does Walpole treat a similar story in his *Mysterious Mother*!

Mysterious Marriage, or the Heirship of Roselva 1798—this is a moderate play, in 3 acts, by Miss Harriet Lee — the title is wrong, the marriage between Albert and Constantia is secret, but it is not mysterious.

Inquisitor—this T. was written by Pye and J. P. Andrews — the dedication is dated June 28 1798 — that is 5 days after Holcroft's *Inquisitor* had been brought out at the Hay.—both the English plays are founded on the same German piece.

Poverty and Wealth 1799—on the whole this is a pretty good C. of a serious cast — it was translated from the Danish by Wilson.

Corsicans 1799—this Drama, in 4 acts, is translated from Kotzebue—it is supposed to take place in the first half of the 18th century—the Count is a Hungarian nobleman, the father of Francis and Natalia—Francis is a captain in the Imperial service—he had married Otilia, who was brought up from a child in France — Wacker is the Count's steward—Wacker's son, Felix, had saved Natalia's life at the extreme hazard of his own — at the opening of the

play, he is just recovered from the wounds which he had received — Felix had fallen in love with Natalia — he finds that she is in love with him, and thinks himself bound in honour to leave the neighbourhood of the Count's house—Natalia is informed of his intention, and enjoins him to meet her at night—she is prevented from going to the place of appointment — and requests Ottilia to meet Felix — Ottilia had come to the Count's since the illness of Felix — she now sees him for the first time—and knows him to be her brother—she learns from him that Wacker is her father — just at this moment Francis returns home—he sees Felix embrace Ottilia and draws his sword—Felix says Ottilia is his sister—Ottilia implores her father's pardon for having married without his consent—she obtains it, but with difficulty—Wacker is in reality Count Pompiliani—he had been driven from Corsica by the Genoese — in the last scene he is told that the Corsicans had beaten the Genoese—he determines to die in his native country —Felix and Natalia are united—this is an interesting play.

Henry 2nd by W. H. Ireland 1799 —this is a poor play on the whole, but some parts of it are well written—the author has misrepresented several historical facts—at p. 75 the King mentions Richard as his eldest son—“my eldest born”——such gross ignorance was perhaps never displayed by any other person who has attempted to write a historical play.

Discarded Secretary, or the Mysterious Chorus, an historical play, in 3 acts, by Eyre the actor 1799 —the person who gives the 1st title to this piece is

Davison, the Secretary whom Queen Elizabeth discarded—there is some degree of merit in his character—but on the whole this is a poor production.

Jason 1799—this T., or rather play, was written by Glover — it is a sequel to his Medea — the whole of the plot seems to be fiction — Jason had become penitent for his ingratitude and perfidy to Medea — he had wandered about, under the assumed name of Melampus, for 3 years, till he came to a castle near Mount Caucasus and the Caspian sea, where the scene lies—Orontes is the king of the country, or as he calls himself, the king of kings—he had deserted Cassandane, and fallen in love with the Enchantress who resides in the castle — Orontes is attacked by a lion, and rescued by Melampus — Melampus swears to assist Orontes in his love for the Enchantress — Melampus is attended by a Colchian, who is versed in magic, but whose power is inferiour to that of the Enchantress—he furnishes Melampus with a supernatural spear — the battlements of the castle fall at the touch of the spear—a Centaur, &c. vanish—the Enchantress appears to Melampus — Melampus remains undaunted, till a mirror represents to him the figure of Medea killing her children — Melampus in consternation and horror lets fall the shield and spear—in the 5th act, the Enchantress again appears to Melampus — she discovers herself to be Medea, and rushes into his arms — still there is an impediment to their re-union — Orontes refuses to release Melampus from his oath — Medea changes a garden to the infernal regions, and assures Orontes that nothing can set him free, till he renews his broken faith—Orontes reconciles himself to Cassandane, and

the piece ends happily—in the course of it the Genius of Caucasus sings several songs—Jason on the whole does the author great credit — it is written precisely on the plan of the serious Operas introduced on the stage in the time of Charles the 2d—it is very superior to any piece in that line, except King Arthur—the Editor says in his preface—“ this T. was presented by the author, many years previous to his death to Mrs. Yates, but owing to the grandeur of the scenery, and the expense required to bring it forward it was altogether laid aside—and it has since that period been offered to the managers of both theatres, who still have the same objection”—the managers cannot justly be blamed for their caution—the expense of producing Jason, with suitable machinery and scenery, must have been very great—success would have been uncertain—at p. 17 the Colchian says—

“ Snatch'd from our sight by necromantic power.”

Glover and other writers of reputation have used the word necromantic as synonymous with magic—but necromancy is properly only a particular species of enchantment—not enchantment in general.

André—this T. was written by Dunlap, and acted at New York — it was published in London in 1799 —it is founded on the story of the unfortunate Major André, who was hanged for a spy in the American war—to dramatize so recent an event was an arduous undertaking, and Dunlap has succeeded very well on the whole, tho' certainly the piece is by no means without faults—he has been happy in the ad-

ditions, which he has made to the story — and additions were indispensibly necessary—the language is at times very good, but frequently harsh, and not sufficiently easy for the characters — surely prose would have been more suitable to the subject — there is a happy simile in the 4th act, but it would have been better in the mouth of the sententious Macdonald, than the impassioned Mrs. Bland — Bland is so considerable a part, that Major André is scarcely the hero of the piece.

The scene lies in the village of Tappan, and in the adjoining country — most of the characters are Americans—in the 2d act, André is discovered in prison—he and Bland are particular friends—Bland intercedes warmly with the General in André's favour — the General is fully sensible of André's private virtues, but refuses to reverse the sentence — Bland is so offended, that he throws up his commission in the American army—the General afterwards overlooks Bland's impetuosity, and restores his commission to him — an English lady, who is betrothed to André arrives in the American Camp—a scene takes place between her and André—and another between her and the General—the General is much affected with her distress — at this moment information is brought to him that an American officer had been hanged by the English — the General no longer hesitates — at the conclusion, a procession to the execution of André passes over the stage — a cannon is fired as the signal of Andre's death — Bland throws himself on the ground, and the curtain drops—Dunlap has done full justice to the character of Major André — Washington is not mentioned by name —

he is only called the General — but when Dunlap altered his piece to the *Glory of Columbia* (see 1817) he made General Washington one of the D. P.

True Patriotism, or Poverty ennobled by Virtue 1799 — it seldom happens that so bad a play as this is printed.

Peevish Man 1799 — this Drama, in 4 acts, was written by Kotzebue, and translated by Ludger—Herman Edelshied had retired from an active situation to his house in the country — his brother and sister—Toby and Ulrica — live with him — he is a good man in all points of importance, but makes every body about him uncomfortable, by quarrelling with them for trifles — he wants his daughter, Theresa, to marry Col. Hammer — she is in love with Lieut. Orphan—he is in love with her — she agrees to give her hand to Col. Hammer, if he can get a ring from Orphan, which she had given him, and which she feels assured he would never part from—when Hammer and Orphan meet, Orphan immediately knows him to be his father—Hammer at first does not know Orphan to be his son — Orphan is prevailed on to resign the ring — Theresa, on seeing the ring, is highly offended with Orphan, till she learns that he is Hammer's son — Herman presses his daughter to marry Col. Hammer—she demurs—Herman becomes so peevish, that he not only quarrels with his brother and sister, but also with the Colonel—in the last act, Toby and Ulrica prepare to leave Herman's house—Herman prevails on them to continue with him — he promises his daughter to young Hammer — and the piece concludes to the satisfaction of every body but of Col. Hammer—this is

said to be Kotzebue's last production — it is on the whole a good play — Col. Hammer is the best character—he is an unfeeling, illiterate nobleman, who considers almost every thing that is wrong, as the consequence of reading.

Streanshall Abbey, or the Danish Invasion — this T. was written by Gibson — and acted at Whitby Dec. 2 1799 — on the whole it is a moderate Play—Gibson, in an advertisement to the 2d edition, observes — “no labour is more irksome than the task “of revision”—no labour however is more necessary —Horace says—

———— *Carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
Perfectum decies non castigavit ad unguem.*

Gortz of Berlingen with the Iron Hand—this play was written by Goethe—it was published in Germany about 1771 — and translated in 1799 — Goethe has probably given a faithful representation of the manners of the 15th Century — his play is popular in Germany, but it is not particularly well calculated to please an English reader.

Force of Calumny, translated from Kotzebue by Anne Plumptre 1799 — this is a good play—the dialogue is well written, but some of the scenes might be shortened to advantage—the moral is excellent—Smith observes p. 95 — “The ears of mankind are “always open for the reception of slander, but are “too often inflexibly closed against all attempts at its “refutation.”

False Shame, translated from Kotzebue, 1799 — another translation of this play was made in 1800 —

see *False Delicacy* — Plutarch says that the younger Cato frequently appeared in public without his tunic and sandals — not from any affectation of singularity, but that he might accustom himself not to be ashamed of any thing, but what was really shameful.

Happy Family, translated from the German by Thompson 1799 — this is not only an interesting, but a pleasing Drama — it has none of those circumstances, which sometimes disgust one in Kotzebue's plays, notwithstanding their general merit.

Lawyers, translated from the German of Iffland by Ludger 1799 — this is on the whole a tolerably good play.

Bachelors, translated from the German of Iffland 1799 — the plot of this C. is silly — the language is natural.

School for Honour 1799—see Hay. July 24 1786.

Edmond, Orphan of the Castle 1799 — this T. is professedly founded on a Gothic story, called the *Old English Baron*—the original story is very interesting—the play is bad.

Noble Lie 1799 — this piece, in one long act, is translated from the German of Kotzebue — it is a Sequel to the *Stranger* — Kotzebue's piece is interesting, but profane — there is something so mean in lying, that a Lie can never be Noble — Horace says — *Splendidè mendax, et in omne virgo nobilis ævum*—but he uses the words in a sense very different from that of Kotzebue—*Hypermnestra* promised her father to kill her husband, but instead of doing so, she suffered him to make his escape —

Horace properly commends her for breaking a promise, which her father had no right to exact from her.

Dagobert, King of the Franks, translated from the German of Babo 1800 — ten years before the play begins, Grimbald had deposed Dagobert, and placed his own son Childebert on the throne — Dagobert was generally supposed to be dead — on his return home, he hears a herald proclaim the intended marriage of his Queen, Adalgunda, with Childebert, to which she had reluctantly consented — Dagobert discovers himself to her — he is sent to prison by Grimbald — he recovers his liberty — Grimbald is killed, and Childebert resigns the crown to Dagobert — in the mean time Adalgunda is stabbed by one of Grimbald's soldiers — she dies — Ada, the daughter of Dagobert and Adalgunda is united to Childebert, who, with good intentions, had only been made the tool of his father — this is an interesting T. — it seems liable to one serious objection — Childebert is about to marry Adalgunda, for whom he has no regard, instead of marrying Ada, whom he likes; tho' a marriage with the latter would have suited his father's political views quite as well — the author seems to have adopted a different plan for the sake of representing Dagobert as inflamed with jealousy against his Queen.

Orphans, or Generous Lovers, Opera in 3 acts, by Capt. Shepherd 1800 — on the whole this piece is good enough for an Opera — a considerable part of it is taken verbatim from *Utrum Horum* — it is highly probable that *Utrum Horum* was

written by Capt. Shepherd — otherwise we must consider him as guilty of gross plagiarism.

Otto of Wittelsbach, or the Choleric Count, translated from the German of Babo by Thompson 1800 —before the play begins, Philip of Suabia had been elected Emperor of Germany—he had maintained himself against his competitor chiefly by the assistance of Otto—notwithstanding this circumstance, and the private friendship which had subsisted between them, he treats Otto with ingratitude and duplicity — Otto first reproaches him in the strongest manner, and then murders him in a fit of passion — Otto is put under the ban of the empire — his castle is rased to the ground—and he is himself killed, but in a cowardly manner, and by a private enemy— this is an animated and interesting T.—but an unpleasing sensation is excited—we are compelled to respect Otto for his many good qualities, and to detest him as a murderer.

Ensign translated from the German of Schroeder by Thompson 1800—this is an interesting C., in 3 acts—but one part of the plot is improbable—the Ensign has given his mother a promise upon oath never to own her as such—Baron Von Harrwiz in his early life had seduced Caroline after having been contracted to her — he then deserted her — at the opening of the play we find him somewhat disordered in his head—this arises chiefly from the remorse which he feels on Caroline's account—in one of his fits of absence of mind, he pockets a napkin and spoon—the Ensign is unjustly suspected of having stolen them—the Baron to make him amends offers

him the hand of his daughter, which is gladly accepted—it is known that the Ensign has a strong attachment to some female, but as a mystery is made about it, it is supposed that she is either his mistress or his wife, instead of his mother—a violent quarrel ensues between the Baron and the Ensign—at last it appears, that the Ensign's mother is Caroline, and that he is consequently the Baron's son—Sophia turns out to be only the adopted daughter of the Baron.

Count Koenigsmark translated from the German of Reitzenstein by Thompson 1800—Countess Amelia, the mistress of Duke Orlathal, is a woman of violent passions, but not without some good qualities—she falls in love with the Count, and engages him to make her a private visit—he escapes from her blandishments, by contriving to have a false alarm given that the Duke is coming—the Count is privately in love with the Duchess, but virtuously—the Duchess finding that the Duke has most unjustly determined to imprison her for life, at last consents to make her escape with the Count, whom she had known from her childhood—Amelia, in a fit of jealousy, brings the Duke to the apartment of the Duchess, where the Count is found—he is killed by the guards—the Duchess proves her innocence, and is carried off in despair—Amelia kills herself—the Duke, who is a brute, goes unpunished—this is on the whole a good play, but some of the scenes are of a tiresome length, and the catastrophe is by no means pleasing.

Tournament by Mrs. Starke 1800—one or two

things in this piece are improbable, but on the whole it is an interesting T.

Zuma 1800—this T., in 5 short acts, was written in French by Le Fevre, and translated by Rødd—the plot is very improbable—the language of the translated play is very bad.

Crime from Ambition, translated from the German of Iffland by Maria Geisweiler 1800—this play is not without some degree of merit, but no one of the principal characters either pleases or interests one.

Siege of Cuzco by Sotheby 1800—this is far from a bad play, but it does not much interest the reader.

Two Friends, or the Liverpool Merchant—this is an indifferent play — it was translated from the French of Beaumarchais by C. H. in 1800—the scene lies at Liverpool, and all the characters (except a valet) are English — but the manners are French—the importance attached to dress is truly ridiculous—Melac, who in the D. P. is described as a philosopher, gives his son a jobation for appearing before Pauline with his hair in a comb—the young man pleads that he and Pauline had been brought up together, and that she herself was in a dishabille—the father will not allow this to be a sufficient excuse—St. Alban on his 1st entrance makes an apology for being in a travelling dress—in the 5th act he is particularly directed by the author to be full dressed—the Exchequer is spoken of, not as an Office, but as a Company.

False Delicacy, translated from the German by Thompson, 1800—this is a good play—the drift of

it is to expose the evils which result from False Delicacy.

Conscience—a Tragedy translated from the German of Iffland by Thompson, 1800—this is a good and interesting play—there is nothing tragic in it, except the death of Talland.

Step-mother 1800—the scene lies in Poland—Count Casimir had fallen in love with Louisa, who was contracted to his son Frederick—at the opening of the play, Frederick returns home, after having served in the war against the Turks—the Count writes a letter to Louisa in which he invites her to elope with him, and threatens her, if she should refuse—Louisa judges it prudent not to shew Frederick the letter—the Countess is Casimir's second wife—Henry, Count of Bosnia, is her confederate—he puts into her hands the Count's will—she is justly offended that her husband had only left her a pittance—she learns from Henry, that according to the laws of Poland, if her husband should die intestate, her own large fortune would revert to her again—she destroys the will, and determines that the Count should never have it in his power to make another—for this purpose, she writes a letter to the Count, in the name of Louisa, and with an appointment to meet her near the pavilion—she appoints Louisa to confer with her in private at the same time and place—she makes Frederick believe that Louisa is in the habit of meeting Stanislaus near the pavilion—in the dusk of the evening the Count and Louisa meet—Frederick enters—the father and son kill one another—each of them not knowing who the other is—Henry declares that the Countess had

contrived the murders—Louisa throws herself on Frederick's dead body, and the curtain falls—this T. was written by the Earl of Carlisle—on the whole it does him considerable credit—the 1st scene of the 3d act, between the Countess and Henry, has singular merit—the comic part of Peres is written in a very pleasing manner—there is little incident till the last scene—the author has absurdly introduced certain supernatural beings, whom he calls the Fatal Sisters of the North—if they had been omitted, and the play reduced to 3 acts, it would have been greatly improved.

Ignes de Castro, a Portuguese Tragedy, in 3 acts, written by Don Domingo Quita, and translated by Thompson, 1800—this little T. is a pleasing piece, and much more interesting than Mallet's *Elvira*, or *Inez* printed in 1796, both of which are founded on the same story.

Mutius Scævola, or the Roman Patriot, 1801—this dull T. was written by W. H. Ireland.

Philanthropist 1801—a poor play by Jones.

Curiosity 1801—this C., in 3 acts, was taken from *Madame Genlis*, and adapted to the English stage by Lathom—it had been acted at Norwich—*Donna Isabella* has 3 children—*Frederick*, *Sophia*, and *Paulina*—*Sophia* is discreet—*Paulina* is extremely curious—*Frederick* had fought a duel with *Antonio*, the son of *Don Sebastian*—both of them were wounded—and each of them supposes that he has killed his antagonist—*Frederick* is concealed in his mother's castle—*Isabella* entrusts *Sophia* and *Constantia*, who is her niece, with the secret—but each of them conceals it carefully from *Paulina*—*Paulina* perceives

that there is a secret, and is very desirous to find it out—she and Rose, a servant, open a letter which is directed to Sophia—Paulina, who is as communicative as curious, tells Don Sebastian that the Count di Parma is concealed in the castle—she has no suspicion that her brother had assumed the name of the Count di Parma—Don Sebastian goes for an Alguazil—Paulina is shocked, when she finds that she has endangered her brother's life—Don Sebastian makes the Alguazil seize a person who enters with a suspicious appearance—he proves to be Antonio—all difficulties are now at an end—Frederick and Antonio marry Constantia and Sophia—this is a good piece—considerably better than Madame Genlis'—the moral is excellent—an idle curiosity is not so venial a fault as some persons imagine.

Female Jacobin-Club 1801—this political C., in one act, was translated from the German of Kotzebue by Siber—it has on the whole considerable merit—but unfortunately the scene which ought to have been the best, (that of the Club) is the worst.

Henry and Almeria—a poor T. by Birrell 1802.

Merchant of Venice, as altered from Shakspeare, and acted at Reading School, was printed in 1802—Dr. Valpy says in his advertisement that the liberty of altering Shakspeare has not only been exercised, but justified and applauded in Dryden, Tate, Cibber, Garrick and Colman—the liberty of altering Shakspeare *ad libitum* has always been reprobated by the best critics, and the true friends of Shakspeare—*in vitium libertas excidit*.

Trip to Bengal, by Smith, 1802—a poor F. with songs.

Dr. Delap in 1803 published 4 Tragedies.

1. *Gunilda*—this play on the whole does the author credit—the plot of the *Trachiniæ* of Sophocles is so fabulous, that one would hardly have supposed it possible to adapt it to the modern stage—yet Delap has done this very skilfully, till he comes to the catastrophe—in more instances than one he has translated the original words—*Ælla*, the King of *Bernicia*, and the husband of *Gunilda*, had been engaged in a war with the *Cimbrians*—he had been so long absent as to occasion much uneasiness to his wife—at last he is announced as being on his return—*Elgiva* and other captives are brought in—the Queen becomes acquainted with her husband's passion for *Elgiva*—she sends him, by their son, what she supposes to be a philter—she is informed that it was a poison and is reduced to a state of despair—we expect her to act as *Deianira* does under the same circumstances, instead of which we are told that *Ælla* is murdered, but without having swallowed the poison—the conclusion is flat—Delap should have ended his play nearly as Sophocles does—*Gunilda* is so superstitious as to believe in incantations, spells, &c.—in other respects she is a sensible woman—this is by no means unnatural, if we consider the time in which she is supposed to have lived—the kingdom of *Northumberland* was divided into two parts, the northern part of which was called *Bernicia*. (*Rapin.*)

2. *Usurper*. *Lynceus* rebels against *Thoas* king of *Calydon*, usurps his throne, and puts him to death—the *Usurper* wishes to secure himself in his power by marrying *Eucharis* the daughter of *Thoas*—she is

privately married to Alcmeon and has a child by him—the child is under the care of the Priest of the Temple, and to all appearance in perfect safety, as Lynceus could have no motive for killing an unknown child—but the author, to increase the distress of the story, makes Eucharis act in a very improbable manner—she attempts to escape with her child, and by so doing she involves him in the greatest danger—Lynceus is killed and the play ends happily—this T. has little to recommend it—the incidents are remote from common life, and consequently uninteresting—the plot seems to be entirely fiction, as there are no traces of it in Pausanias—Dunlap not only uses the modern expression “Madam,” but makes one of the characters say, p. 100, “Fair as Young Flora”—an officer in Calydon could not possibly know any thing about Flora.

3. Matilda—Adelfrid had killed the king of Northumberland and usurped his throne—he fixes a price on the head of Edwin the son of the late king—at the opening of the play, Edwin rescues Matilda, the daughter of Redwald king of the East Angles, from some ruffians who had seized her—Redwald is grateful for his daughter’s deliverance, but his gratitude is checked by the artifices of his minister, Oswald—Edwin and Matilda are mutually in love—at the conclusion Edwin kills Adelfrid, and is united to Matilda—Adelfrid is not one of the D. P.—the story of this T. is too simple for 5 acts, but the play on the whole pleases.

4. Abdalla—the scene of this T. lies in Antigua—about the time when the abolition of the slave trade began to be agitated in the British House of Commons

—many parts of it are well written, but on the whole it can hardly be considered as a good play.

Phantoms, or the Irishman in England, 1803—this Farce has not much to recommend it.

Buonaparte, or the Free-booter, 1803—a poor Drama by Ripon.

Wife of a Million 1803 (*B. D.*)—an indifferent C. by Lathom.

Sea Side Hero 1804—this Drama, in 3 acts, was written by Carr.

Every Day Characters 1805—this Satirical Comedy, (as it is called) with the appendages, consists of 195 pages in rather a small type—some good observations occur, but as a Drama it has not much to recommend it.

Honest Soldier 1805 (*B. D.*)—an indifferent C. by —.

Confined in Vain, by Jones, 1805—this is far from a bad Farce.

Custom's Fallacy, a Dramatic Sketch, in 3 long acts, by a Gentleman of Lincoln's Inn, 1805—there are faults in this piece—but the dialogue is well written, and on the whole it does the author credit—his object was to point out Custom's Fallacy with regard to females, who have been guilty of error, but not of vice.

Drunkard 1805—this Farce, in 2 acts, is printed in German and English—the main incidents of it have the strongest resemblance to the Induction to the Taming of the Shrew.

Socrates, by Becket, 1806 — some passages are very well written, but on the whole this is a poor play.

Fall of the Mogul, by Maurice, 1806 — this T., with the exception of the love scenes, is historical— it is far from a bad play.

Fall of Mortimer, T. by Lord Rokeby, 1806 — a very poor play.

Alfred and Emma 1806 — this play is professedly founded on the Red Cross Knights of Kotzebue — the scene lies in the Christian camp before Nicæa in 1097, and in an adjacent convent of nuns — Alfred, an English Knight, falls into the hands of the Saracens—Emma, his betrothed wife, comes in search of him, in the disguise of a pilgrim — having reason to believe him dead, she takes refuge in the convent and turns nun — Alfred, soon after that he is ransomed, fights with Edmund in defence of a Saracen Emir and his daughter — he defeats his antagonist, but is wounded in the right arm — he goes to the convent to be cured—Emma is sent to him with a balsam for his wound — she knows him and faints — he claims her as his wife, but she is torn from him by the nuns —the Abbess denounces vengeance on Emma for the breach of her vow — Alfred wants to rescue her by force, but all his Christian friends refuse their assistance on such an occasion—the Emir is of course less scrupulous — he and his attendants force their way into the church of the convent just as Emma is immured in a niche of the wall, all but her head—a Cardinal, who is also the Pope's Legate, and a particular friend to Alfred, absolves Emma of her vow —there are several improbabilities in this play, but it is certainly interesting.

Darby's Return — that is to Ireland—this Interlude was written by Dunlap—it was acted on the Ameri-

can stage in 1789, but it seems not to have been printed till 1806.

Armed Briton, or Invaders Vanquished, 1806 — this play, in 4 acts, is rather meant for a patriotic effusion than a regular Drama — it was written by Burke— he well observes—“ let statesmen patch up
“ grounds for killing, and warriors gild the carnage
“ with false names, yet horrible war is still murder,
“ and never just but in defence”——Cooper says—

—————“ Yet war’s a game,
“ That were their subjects wise, kings should not
play at.”

Solyman 1807—this is not a bad T. on the whole, but it wants incident sadly — see Mallet’s Mustapha D. L. Feb. 13 1739.

Fox Chase 1808—this C. was written by Breck— it was printed at New York, and had been acted at Philadelphia, and Baltimore — on the whole it is far from a bad play.

Guardians, or the Man of my Choice—this C. was printed at Bath in 1808 — the author seems to have been a man of some abilities, who could have written a better play if he would—he boasts of having written this in 5 days.

Barons of Elbenbergh, by Weston, 1808— this T. was very properly rejected by the proprietors of C. G. but some parts of it have considerable merit.

Antiquity, a Farce in 2 acts, by a young Gentleman of the Inner Temple 1808—the object of it was to ridicule a taste for Antiquity, when it goes to unreasonable lengths — the piece is not badly written, but it is totally deficient in plot and incident.

Fall of Portugal, or the Royal Exiles, 1808 — a very dull T. by —, it relates to the Invasion of Portugal by the French in the time of Napoleon.

Ivor, or the Sighs of Ulla, by Hitchener, 1808 — a poor play, but not a very bad one.

Abradatas and Panthea 1808—this T. was written by Edwards—he has not been happy in his additions to the story — but his play on the whole is not a bad one — he has introduced almost every line in Xenophon, and introduced it well—Xenophon, in the 5th, 6th, and 7th books of his *Cyropædia*, tells us, that Panthea was taken prisoner by Cyrus, and that her husband Abradates (not *Abradatas*) the king of Susiana, in consequence of the generous treatment which his wife had received, joined Cyrus with his troops, and was killed in the first battle — Panthea killed herself—the story is entirely fiction—to add to it, without diminishing the interest of it, was extremely difficult—to rival Xenophon, in the beautiful simplicity of his language, was scarcely within the verge of possibility.

Panthea, Queen of Susia 1809 — this is in every respect a poor play — the anonymous author has completely spoilt the story — but what better could be expected from a person, who tells us in his advertisement that his T. is founded on a story in *Zenophon*!

Panthea, or the Captive Bride, 1789 — this is another dull T. on the same subject—there are said to be 2 or 3 more plays on the story of Panthea.

Abdication of Ferdinand, or Napoleon at Bayonne, 1809—a poor piece.

Aristodemus — T. in prose, translated from the

Italian, and printed at Dublin in 1809 — this play is founded on the *Messenica*, or 4th book of Pausanias — but Monti has not been happy in his additions to the original story—the manners which he represents, and the sentiments which he introduces, are very different from those which we meet with in the Greek plays — Favalli, who translated this T., seems not to have known, from whence Monti had borrowed the foundation of it.

Sons, or Family Feuds, T. by Jones, 1809 — on the whole a poor play.

Valentine's Day, or the Amorous Knight and the Belle Widow, 1809 — this C. is very far from a bad one.

Patriot Prince—this T. was printed at Calcutta in 1809—the *Patriot Prince* is *Harold*—the piece ends with the battle of *Hastings*—some parts of it are bad —others are good.

Pætus and Arria, 1809 — *Pætus* was condemned to death for having borne arms against the Emperor *Claudius*—his wife, *Arria*, stabbed herself—she drew out the dagger from her breast, and gave it to *Pætus* with these memorable words—“*Pætus, it does not pain me*”—for farther particulars of *Arria*, see the *Epistle to Nepos*, in the 3d book of *Pliny's Epistles* — nearly the whole of this T. is fiction — it is a dull play by a gentleman of Cambridge.

Adventures of Ulysses, or the return to Ithaca, by *Mendham Jun.*, 1810 — this classical Drama from *Homer* (as it is called in the titlepage) is neither more nor less than a serious Opera — besides a certain portion of recitative, there are above 30 songs, 6 of which fall to the share of *Ulysses* — it is not

worth while to notice the smaller faults of this piece.

Ethelred—no date—perhaps 1810—this legendary tragic Drama (for so it is called) was written by Mrs. Richardson — it is on the whole an indifferent piece.

Loyalty, or Invasion Defeated, by Charnock, 1810—some parts of this play are well written, but on the whole it does the author no credit.

Cow Doctor 1810 (*B. D.*)—this *C.* is in 3 acts—on the whole it does the young author credit—the Cow Doctor is a name given, by low and ignorant persons, to any practitioner on the vaccine system.

Hector 1810—the merit of this *T.* consists in the character of Hector, which is drawn with spirit and judgment—the character of Paris is so grossly misrepresented, that it excites no slight degree of disgust—Hector had been acted on the French stage with success—it was translated into English by the Rev. E. Mangin of Bath — it is dedicated to the late Dr. Falconer—and it could not have been dedicated to a more worthy man—Dr. Falconer was a man of great abilities, and strict integrity — in one point he was a much honest man than Dr. Johnson — Dr. Johnson, in conversation, would sometimes support an argument in opposition to his real sentiments — Dr. Falconer never said what he did not think.

Rejected Addresses, or the Triumph of the Ale-King—Farce in 2 long acts by Stanley—no date—1812—this is merely a personal satire—Oulton considers it as a witty production—Whitbread is called Artoleukos and the Ale-King—what wit is there in this?—the Committee of Management had advertised a reward of

20 Guineas for the best Address on the opening of D. L. in 1812-1813.

Castle of Morsino, by W. Loveday Comedian, 1812—this is a poor Drama, in 3 acts, but not a very bad one.

Modern Misses, or 16 and 63 — this Farce was written by Loveday, and acted for his bt. at Exeter May 8 1812 — it was preceded by Town and Country. Reuben Glenroy = Kean : Cosey = Loveday : Hawbuck = Tokely.

Prabod'h Chandro' daya, or the Rise of the Moon of Intellect—this Allegorical Drama, in 6 acts, was printed in London in 1812 — it had been translated from the Shanscrit and Pracrit by Dr. Taylor — Reason and Passion are represented as two kings and brothers — some of the D. P. are attached to Reason and some to Passion — at the conclusion, Passion and his adherents are subdued.

Intrigues of a Day, or the Poet in a Livery—this C. was probably printed in 1813—on the whole it is a good play.

Gaul, King of Ragah, 1813 — this tragic Drama, in 3 parts, is not badly written, but it is written for a bad purpose—the object of it is evidently to cast a slur on the scriptural account of Saul, Samuel, &c. —and particularly on that part of it which relates to Agag.

Rokeby, or the Buccaneer's Revenge, by Thompson—this Drama, in 3 acts, was printed at Dublin in 1814—it is Scott's poem dramatized.

Edward the 3d 1814 — a poor play by an anonymous author.

Mustapha 1814 — this T. wants incident, but on

the whole it is far from a bad play — the anonymous author [has] introduced some good sentiments — the main plot does not differ from the real story — see D. L. Feb. 13 1739.

Duke's Coat, or Night after Waterloo, 1815—the author of this piece modestly calls it a trifle — it is however superiour to the generality of Musical Entertainments.

Golden Glove, or the Farmer's Son, C. by Lake, 1815—on the whole a poor play, but not altogether destitute of merit.

Peasant of Lucern 1815 — a pretty good Melodrama by Soane.

Rebellion, or Norwich in 1549 — this piece is founded on Blomefield's History of Norfolk—it was written by Bromley who acted Edmund — and brought out at Norwich April 17 1815 — from the nature of the subject, it could hardly fail of being interesting at that place, nor is the play itself despicable,— the author having seen what poor stuff had passed current on the modern stage, by the assistance of stage trick, music, &c., seems to have thought, that he also might write 3 acts of Tragedy, Comedy, and Opera.

Ivan 1816—some parts of this T. are well written, but on the whole it is an indifferent play—it was rehearsed 3 or 4 times at D. L., but laid aside, as Kean said he could make nothing of the character of Ivan—Kean was right.

Wat Tyler—a new edition of this dramatic poem was printed by Hone in 1817, with a preface suitable to recent circumstances—this Drama, in 3 acts, was written by Southey — he evidently wrote it for the

sake of propagating the democratic sentiments which he at that time entertained, but which he afterwards totally abandoned — Hone reprinted it for the sake of holding up Southey to the public view as an apostate—the merit of the piece consists in the language, which is very good—Hone in his preface is very severe on Southey — Lord Byron, in his Appendix to the *Two Foscari*, 1821, says of Southey—“ there is
 “ something at once ludicrous and blasphemous, in
 “ this arrogant scribbler of all works sitting down to
 “ deal damnation and destruction upon his fellow
 “ creatures, with Wat Tyler, the Apotheosis of
 “ George the third, and the Elegy on Martin the
 “ regicide, all shuffled together in his writing desk.”

Glory of Columbia her Yeomanry! — New York 1817 — this play is a bad alteration of *André*—see 1799.

Too much the Way of the World 1817—this C. was written by Herbert, who (as he tells us) had been first a sailor, and was then a butcher—it is on the whole a very poor play—but Spunyard, a sailor, and Alderman Holdfast are not bad characters.

How to try a Lover—this C., in 3 long acts, was printed at New York in 1817—it had been acted at the Philadelphia theatre—it is an amusing piece—better calculated for representation than perusal.

Revenge, or the Novice of San Martino, T. by Major Parlbey 1818—the plot of this play is not bad—the language is frequently far-fetched and unnatural.

Moscow, T. founded on recent historical facts by —, 1819—some parts of this play are not badly written, but on the whole it is a very poor T.—

Buonaparte—the Emperour Alexander, &c. form the D. P.

Night's Adventures, or the Road to Bath, C. in 3 long acts, by Philo Aristophanes, 1819—this play was never published, but 50 copies of it were printed at the author's private press—the dialogue is good—and the play, on the whole, far from a bad one—the 1st act promises well—the 2d is rather dull—the 3d is mere bustle, and that protracted to a tiresome length—two marriages take place—one by the stale trick of a sham parson—the other by a new invention, that of a special license, *granted without the insertion of the names of the parties*—this is such a monstrous absurdity, that nothing can be said in extenuation of it.

Siege of Carthage, an historical T. by Fitzgerald, 1819—the juvenile author of this play was totally ignorant of Roman manners, and but badly acquainted with Roman history—he begins his extraordinary preface thus—

“Justice! Patronage! and Merit!”

Of Patronage he was totally unworthy—of Merit he possessed but very little—and if Justice had been inflicted on him, he would have been whipt, and sent back to school.

Hydrophobia, or Love-created Madness, 1820—this C. was written by Herbert—it has little plot, but some of the characters are good—particularly Allcreed, who is a methodistical preacher, and continually railing against the established church.

Atreus and Thyestes 1821—this T. was written

in French by Crebillon, and altered for the English stage by Sinnett—some parts of it are well written, but on the whole it is a poor play—see Crowne's *Thyestes* T. R. 1681.

Glorious Revolution in 1688—no date—probably 1821 or 1822—this historical T. (or rather play) by Lee is a very poor piece—the author has subjoined historical notes to almost every page, yet he makes King James (p. 49) call Anne his favourite daughter by *Queen Anne Hyde*—at p. 17 he mentions Mrs. Masham by anticipation.

Olympia 1821—this T. was written by Frere—he acknowledges that he has taken the plot from Voltaire, but says that he has not borrowed 30 lines of the dialogue—the scene lies at Ephesus—in the time of the immediate successors of Alexander the Great—the characters of Cassander and Antigonus are so grossly misrepresented that they excite disgust—this poor play was published at the scandalous price of 5s.

Gonzalo, or the Spanish Bandit 1821—this is a Melo-dramatic play, in 5 acts—it is a poor piece, but not a very bad one—it was written by Fortescue, who speaks of it very modestly—he seems to have been an actor in the Lincoln company—his play was printed at Boston in Lincolnshire—there is a numerous and respectable list of subscribers.

King Stephen, or the Battle of Lincoln, an historical T. by Paynter 1822—this play was deservedly rejected by the managers of D. L. and C. G., yet it is not a very bad one.

Catiline T. by Croly 1822—Catiline is a candi-

date for the Consulship—he is highly indignant at meeting with a repulse—his wife instigates him to revenge—he is likewise stimulated by Hamilcar, who is a Moorish prince, and a hostage at Rome—Hamilcar is in love with a Greek priestess, called Aspasia—in the 2d act, the scene changes to the temple of the Allobroges — the Gaulish priests chaunt a hymn—Aspasia advances from a recess, and points out Catiline as king—the Allobroges salute him as king of Gaul—Aspasia discovers the conspiracy to Cicero—Catiline is banished—Hamilcar is brought before Cicero in chains—Cicero shows Hamilcar a letter from Lentulus to Catiline, in which he claims Aspasia as a part of his share of the spoils—Hamilcar is so enraged that he joins Cicero against the conspirators—in the last scene, Catiline forces his way into the Roman camp—he enters without his helmet and wounded—he orders his troops to advance towards Rome—in the midst of his exultation he falls suddenly, and dies—Hamilcar had stabbed himself.—this T. has great merits and great faults—the author is evidently a man of genius, who might have written a better play, if he would—the language is at times remarkably beautiful, or happily characteristic — at others it is too fanciful and flowery for the Drama—Croly has supported the character of Catiline in a masterly manner—he seems to have acted injudiciously in making Hamilcar a part of almost equal importance with Catiline — some considerable improprieties occur in the conduct of the piece — how came the Allobroges to have a temple at Rome? — what could a Moorish prince have

to do with the conspiracy of Catiline? — what connexion could there be between the Allobroges and a Grecian priestess from Dodona?—in what language could they converse?—Ben Jonson makes Sempronia say of the Allobrogian Ambassadors—

————— “ Are they any scholars ?

Lentulus. I think not, Madam.

Semp. Have they no Greek ?

Lent. No surely.

In the 1st scene of Croly's 5th act, there is so gross a deviation from history, that it is disgusting to the last degree — Cicero and the Senators enter in procession, each leading a prisoner—the Conspirators ascend the scaffold, and the trumpets give the signal for death—nothing is more certain than that the conspirators were put to death privately in the prison—and even in this play Cecina says—

“ This hour they lie, each in his cell, a corpse.”

In Ben Jonson's play the death of Catiline is related—Croly manages this matter much better—Catiline concludes the play with a dying speech.

Fall of Jerusalem, a dramatic poem by Milman, Professor of Poetry at Oxford—a new edition was printed in 1822—Milman in his introduction says—
 “ the groundwork of the poem is to be found in Josephus, but the events of a considerable time are
 “ compressed into a period of about 36 hours—
 “ though their children are fictitious characters, the
 “ leaders of the Jews, Simon, John, and Eleazer,
 “ are historical”—Simon has two daughters, Miriam

and Salone — the former is secretly a Christian, having been converted by her lover Javan—the latter is a zealous Jewess, and, towards the close of the poem, married to Amariah, the son of John—at the catastrophe Simon and John are taken prisoners—Salone and Amariah are killed—Miriam is rescued by Javan——this poem is remarkable, not only for much beautiful writing, but also for just discrimination of character—with the exception of the hymns, it is animated and interesting—the fault of it is, that Miriam is in the habit of meeting Javan by night at the fountain of Siloe—this she does by means of a secret passage—a circumstance highly improbable.

A dramatic poem (such as this is) is a species of writing which ought not to be encouraged—it is like a mule — neither horse nor ass, but something between both — a person ought to write a regular Drama, or a regular poem without any reference to the Drama—he who will not conform to dramatic laws is not entitled to dramatic privileges —Mason wrote his *Elfrida* and *Caractacus* without the slightest view to representation, but he rigidly observed the rules of the Drama — Milman, on the contrary (p. 23) makes Miriam part from Javan at the fountain of Siloe, and begin the next scene at her father's house, without the intervention of a single line.

Martyr of Antioch 1822 — Milman in his introduction says—“ this poem is founded on the following part of the history of St Margaret—she was the daughter of a heathen priest, and beloved by Olybius, the Prefect of the East, who wished to marry her — the rest of the legend I have thought myself at liberty to discard, and to fill up the outline as

“my own imagination suggested”—Olybius receives an order from the Emperour Probus to put the Christians to death — Margarita has been converted to Christianity — her lover and her father earnestly press her to renounce her faith—she continues firm, and suffers martyrdom with the rest of the Christians —this dramatic poem is beautifully written, but the story is evidently too simple for 168 pages in 8vo.—no skill could make the martyrdom at Antioch so interesting as the Fall of Jerusalem—from the religious manner in which these poems are written, they are totally unfit for a public theatre, but if they were to be acted in a private theatre, before a select audience, and by proper actors, the Fall of Jerusalem would produce a fine effect in representation, the Martyr of Antioch would be dull.

Don Carlos, or Persecution — the 6th edition was printed in 1822 — Lord John Russel says in his preface — “I must confess that the two main props, upon which the following attempt at a play is built, have no solid foundation in history — with regard to the passion of the Prince for the Queen, we have only the testimony of De Thou, who informs us, ‘that frequent exclamations were uttered by the Prince, when he came out of the apartment of the Queen, with whom he had familiar intercourse, expressing indignation, as if the King had deprived him of his wife’—alluding to the fact that the Princess had at first been betrothed to him—if this evidence be slight, there is none whatever for supposing the Inquisition interfered at all in the trial and condemnation of Don Carlos — that tribunal however, has so many sins upon its head,

“that I can scarcely do it any injury by adding an
 “imaginary one to the catalogue * * I have
 “likewise flattered the character of Don Carlos, as
 “others have done before me, in the portrait I have
 “drawn of him”—this T. on the whole does his
 Lordship considerable credit—the fault of it is that
 too much is said and too little done—the characters
 of the King, Don Carlos, and Valdez the great In-
 quisitor, are delineated with much skill—the trial of
 Don Carlos before the Fathers of the Inquisition is
 not only written in a masterly manner, but well
 calculated for representation—at the end of the 4th
 act Don Carlos makes his escape from the prison
 of the Inquisition—he is stopped by the guards—
 while he is fighting with an officer, his pretended
 friend, Don Luis Cordoba, wounds him—Don
 Carlos in his turn wounds Cordoba—the King enters
 —and before Don Carlos dies, he is convinced of
 his innocence—Cordoba in his last moments de-
 nounces Valdez as the cause of the evils which had
 happened—the King sentences Valdez to perpetual
 imprisonment.

For Otway's Don Carlos see D. G. 1676—the
 French Novel, mentioned by Langbaine, is founded
 on history—it was written by St. Real—Lord John
 Russel had in all probability seen either the play or
 the novel—as the enmity of Donna Leonora Cor-
 duba to Don Carlos, like that of the Duchess of
 Eboli, in Otway's play, arises from slighted love—
 Otway makes the Prince and Queen openly avow
 their passion for each other, but without any crimi-
 nal intentions—Lord John Russel manages this in a
 better and more delicate manner—Don Carlos is

secretly in love with the Queen, but he does not avow his love till he is at the point of death—Lord John Russel's *T.* is vastly superiour to Otway's.

Halidon Hill 1822—this Dramatic Sketch, in 2 acts, is founded on Scottish History—it was written by Sir Walter Scott, and designed to illustrate military antiquities, and the manners of chivalry—Halidon hill is occupied by the Scottish army—the English, under the command of Edward the 3d, are in sight—Swinton, an old Knight, and Gordon, a youthful chief, are at deadly feud—the Scottish nobles are assembled in debate before the Regent's tent—Swinton is the only person who gives good advice—the Regent slights it—Gordon is so struck with the wisdom of Swinton, that he reconciles himself to him, and is knighted by him—a battle ensues—the English are victorious—Swinton and Gordon die of their wounds—the victory is chiefly gained by the English archers—Scott in his advertisement says—
 “ in all ages the bow was the English weapon of
 “ victory, and though the Scots, and perhaps the
 “ French, were superiour in the use of the spear,
 “ yet this weapon was useless after the distant bow
 “ had decided the combat”—In the *Hercules Furens* of Euripides, Lycus reproaches Hercules as being merely an archer—Amphitryon, in reply, insists that the bow is the best military weapon—*Halidon Hill* is very well written—the 1st speech is spoken by a Knight Templar—this is an anachronism—the order of the Templars was suppressed in the reign of Edward the 2d.

Raymond de Percy, or the Tenant of the Tomb—an indifferent Melodrame in 3 acts—it was written

by Margaret Harvey, and had been acted at Sunderland in 1822.

Alasco 1824 the scene lies in Poland—the principal D. P. are—Alasco, a young Polish nobleman—Col. Walsingham, an Englishman in the Prussian service—Baron Hohendahl, governour of a Polish province—Conrad, the foster-brother and friend of Alasco—the Prior of an Abbey—and Amantha, Walsingham's daughter——Col. Walsingham is an ultra-loyalist—he had brought up Alasco as a son, and had much wished to have him united to Amantha—but at the opening of the play, he strongly suspects that Alasco is not sufficiently loyal, and wants his daughter to marry Hohendahl—Alasco avows that he is privately married to Amantha—Hohendahl employs some assassins to murder Walsingham—Walsingham's life is saved by Alasco—a plan for an insurrection had been formed—Alasco had not at first encouraged it, but when he finds that his countrymen are determined to take up arms, in the hopes of recovering their liberty, he thinks it his duty to put himself at their head—the insurgents take the arsenal, and prepare to assault the castle—Hohendahl is a man of too much courage to defend himself within the walls of the castle—he marches out to attack the armed peasants whom he looks on with contempt—he is defeated and killed—Walsingham arrives with fresh troops, and the insurgents are subdued—Alasco is taken prisoner—he is condemned to the scaffold, in spite of the entreaties of Walsingham—Amantha stabs herself—Walsingham enters, with pardon from the King for Alasco, and amnesty for all—Amantha joins the

hands of her father and her husband—she dies—Walsingham is borne off—Alasco kills himself, and falls on the body of Amantha—this T. was written by Shee—it is a good play—it is said in the title-page to have been excluded from the stage by the authority of the Lord Chamberlain—this however is not strictly true—Colman, who had lately been appointed Licenser, objected to about 85 lines—and the Lord Chamberlain, in his answer to Shee's remonstrance, only says that he agreed with Colman in thinking that at that time Alasco should not be played without considerable omissions—so that Shee acted with more spirit than prudence in withdrawing his play from C. G.—the preface consists of 56 pages—40 of which might have been omitted—Shee ought to have been ashamed of the censure which he passed on Gustavus Vasa, and of the praise which he bestowed on the late Licenser—in one point Colman was perfectly right—he struck out the name of the deity, which Shee had too frequently introduced—in other respects Colman was absurdly scrupulous.

Calaf 1826—this is on the whole a poor play—it was translated from the Italian by a lady of Bedfordshire—in such books as the Persian Tales (from whence the plot is taken) we are not disgusted with improbabilities, but in a regular play we expect something like a representation of real life.

Czar—this is an indifferent T. by Cradock—it has no gross fault, but a better play might have been expected from the author, who was a man of abilities, and a private actor of repute—Cradock was intimate with Garrick, and had offered his play to

him in Jan. 1776—Sheridan, in a letter dated July 12 1780, promises to bring out the Czar whenever the author of it should think proper—but the play was never acted—it is inserted in the 3d vol. of Cradock's Miscellanies, 1828, after his death.

Sir Walter Scott, in 1830, published a Melo-drama and a Tragedy—each of them is in 3 long acts, and in blank verse.

1. The Doom of Devorgoil—this Melo-drama is evidently better calculated for perusal than representation—the merit of it consists in the language, and in the just delineation of the characters—it is deficient in action, and the supernatural part of the business is bad.

2. Auchindrane, or the Ayrshire Tragedy—this T. is a very well written poem, but not a good play—too much is said, and too little done—Sir Walter Scott has given us a circumstantial account of the real story on which his piece is founded—any person, who was acquainted with the stage, would have seen, that it was hardly possible to dramatize the story with good effect.

CORRECTIONS AND ADDITIONS.

VOL. I.

P. 17. What is here said (and at p. 19) about Whitefriars, is not correct—see the note in vol. 4 p. 91.

Pp. 42-43—*omit the account which is here given of the Villain, entirely, and substitute for it the following account.*

Oct. 20. Villain. Malignii (the Villain) = Sandford : Brisac = Betterton : Beaupres = Harris : Boutefeu = Young : Governour of Tours = Lilliston : Colignii (a young scrivener) = Price : Belmont = Mrs. Betterton, late Saunderson : — Downes does not tell us who acted the other characters—he says, that the play succeeded 10 days with a full house to the last—this T. was written by Porter—it is a good play—the language is easy and natural, seldom rising above serious Comedy—the plot is probably taken from some French play or story—most of the principal characters are officers of a regiment quartered at Tours—Clairmont is the General—Brisac, the Colonel, and Malignii, the Major—Beaupres is privately married to Belmont, the sister of his friend, Brisac—Clairmont and Brisac are in love with Charlotte—they fight — Clairmont is killed, and Brisac mortally wounded—he suspects that Malignii is a Villain, and with his last breath desires his friends

to have a care of him—they misunderstand Brisac, and suppose that he meant them to have a regard for Malignii—Malignii persuades Boutefeu that Belmont dotes on him—he tells Belmont that a Friar has something of importance to communicate to her—and makes Beaupres jealous of Boutefeu—Boutefeu meets Belmont, disguised as a Friar—Beaupres finding them together, wounds Belmont, and kills Boutefeu—Malignii runs at Beaupres with his sword, but is disarmed—the whole of his villany is discovered, and he is tortured to death—Belmont, Beaupres and Charlotte die—Colignii and the Host are comic characters——this play is printed without the Epilogue, but the Epilogue is to be found in Davenant's poems—a doorkeeper comes in haste to Betterton, and tells him that the author has twice sent to speak to him—Betterton replies—

“ What? ere I shift my clothes? can he not
 “ stay,
 “ Till our own scouts bring tidings of the play.”

P. 51. *Omit the first 6 lines entirely, and substitute for them what follows.*

To this maxim he adhered pretty steadily—in the dedication he speaks of the Tragedy of *Queen Goboduc*—Langbaine in 1691 says—“ I must crave leave
 “ to tell Dryden (tho' his Majesty's late Historiogra-
 “ pher) that I never heard of any such Queen of
 “ Britain — nay further, if he had consulted any
 “ writer of Brute's history, or even the argument
 “ of the play itself, he would not have permitted so
 “ gross an error to have escaped his pen for 3 edi-

“ tions—yet it may be his printer was as much to
 “ blame to print *Queen* for *King*, as he ironically
 “ accuses Sir Robert Howard’s for setting *shut* for
 “ *open*.”

Carnival—this is a good C. by Porter—there are no performers’ names to the D. P.—Don Ferdinando is betrothed to Beatrice, the sister of Don Alvaredo—Don Alvaredo is in love with Elvira—he takes his friend Ferdinando to Elvira’s—she falls in love with Ferdinando, and he with her—Ferdinando, on reflection, is ashamed of having deserted Beatrice—he leaves Seville privately—she follows him, disguised as a man—they both fall into the hands of robbers—Miranda, the sister of Beatrice, is a forward girl—Felices, the brother of Ferdinando, is a gay young man, but with good principles—Don Lorenzo, Don Antonio, Sancho, and Quintagona, are comic characters, who have no particular connexion with the plot—at the conclusion, Ferdinando marries Beatrice—Alvaredo marries Elvira—Felices tells Miranda, that she will be fit for marriage in 3 or 4 years, and that if he should like her then, as well as he does now, he will marry her.

Oct. 11. Pepys says—“I am told that the Parson’s Wedding is acted by nothing but women at the King’s house.”

Go on with L. I. F. 1664.

Pp. 53-54. *Love’s Kingdom—omit the account which is here given, and substitute for it the long account which follows.*

Love’s Kingdom—this Pastoral Tragi-Comedy was

written by Flecknoe—Downes says it was acted 3 times—Flecknoe printed it in 1664—not as it was acted, but as it was written, and since corrected—Bellinda had been shipwrecked on the coast of Cyprus, where the scene lies—Palemon is in love with her — Filena is in love with Palemon—Bellinda, according to the law of the country, is at the expiration of 3 months called upon to swear that she loves some one in Cyprus—if she should refuse, she is to be banished for ever—she is at a loss how to act — she is sent to a sacred cell for an hour — on her return to the stage, she faints — her veil is partially taken off, and she gets a glimpse of Philander, to whom she was betrothed, and who had just come to Cyprus in search of her—she has no longer any scruple about taking the oath—Bellinda is supposed to have perjured herself, and is consequently condemned to death — Philander and Palemon offer themselves to suffer death in lieu of Bellinda—Bellinda proves that she was not guilty of perjury, as when she took the oath, she had seen Philander—Palemon marries Filena—all the women in Cyprus are chaste, that being the Kingdom of Love, but not the kingdom of lust—this is very far from a bad play — Pamphilus is a very good comic character—he is a stranger in Cyprus, and has no refinement—he is for making love in the old fashioned way—Langbaine says that Love's Kingdom is only a slight alteration of Love's Dominion, which Flecknoe published in 1654—Harris probably acted Pamphilus.

Flecknoe has annexed to Love's Kingdom a short discourse on the English Stage — after some preliminary observations, he adds—“ In this time were

“ poets and actors in their greatest flourish, Johnson,
 “ Shakspeare, with Beaumont and Fletcher their
 “ poets, and Field and Burbidge their actors — for
 “ plays, Shakspeare was one of the first, who in-
 “ verted the dramatic stile, from dull history to
 “ quick comedy, upon whom Johnson refined — as
 “ Beaumont and Fletcher first writ in the heroick
 “ way, upon whom Suckling and others endeavoured
 “ to refine again—one saying wittily of his Aglaura,
 “ that ’twas full of fine flowers, but they seemed
 “ rather stuck, than growing there — as another, of
 “ Shakspeare’s writings, that ’twas a fine garden,
 “ but it wanted weeding * * — to compare our
 “ English dramatic poets together (without taxing
 “ them) Shakspeare excelled in a natural vein,
 “ Fletcher in wit, and Johnson in gravity and pon-
 “ derousness of style—whose only fault was, he was
 “ too elaborate—and had he mixed less erudition
 “ with his plays, they had been more pleasant and
 “ delightful than they are — comparing him with
 “ Shakspeare, you shall see the difference betwixt
 “ Nature and Art—and with Fletcher, the difference
 “ betwixt Wit and Judgment—Wit being an exube-
 “ rant thing, like Nilus, never more commendable
 “ than when it overflows—but Judgment a staid and
 “ reposed thing, always containing itself within its
 “ bounds and limits — Beaumont and Fletcher were
 “ excellent in their kind, but they often erred against
 “ decorum * * Fletcher was the first who introduced
 “ that witty obscenity in his plays, which like poison
 “ infused in pleasant liquor, is always the more dan-
 “ gerous, the more delightful — and here to speak a
 “ word or two of Wit, it is the spirit and quin-

"tescence of speech, extracted out of the substance
 "of the thing we speak of, having nothing of the
 "superfice, or dross of words, (as clenches, quibbles,
 "gingles, and such like trifles have) it is that, in
 "pleasant and facetious discourse, as eloquence is
 "in grave and serious — not learnt by art and pre-
 "cept, but nature and company—it is in vain to say
 "any more of it — for if I could tell you what it
 "were, it would not be what it is—being somewhat
 "above expression, and such a volatile thing, as it is
 "altogether as volatile to describe — it was the hap-
 "piness of the actors of those times to have such
 "poets as these to instruct them, and write for them
 "—and no less of those poets to have such docile
 "and excellent actors to act^r their plays, as a Field
 "and Burbidge * * now for the difference betwixt
 "our theatres and those of former times — they were
 "but plain and simple, with no other scenes, nor
 "decorations of the stage, but_o only old tapestry, and
 "the stage strewed with rushes, (with their habits
 "accordingly) whereas ours now for cost and orna-
 "ment, are arrived_o to_o the height of magnificence —
 "but that which makes our stage the better, makes
 "our plays the worse, perhaps, they striving now to
 "make them more for sight than hearing — for
 "scenes and machines they are no new invention,
 "our masks and some of our plays in former times
 "(though not so ordinary) having had as good, or
 "rather better than any we_o have now — of this
 "curious art, the Italians (this latter age) are the
 "greatest masters, the French good proficient, and
 "we in England only scholars and learners yet,
 "having proceeded no further than to bare painting,

“ and not arrived to the stupendious wonders of your
 “ great engineers, especially not knowing yet how to
 “ place our lights for the more advantage, and illu-
 “ minating of the scenes—and thus much suffices it
 “ briefly to have said of all that concerns our modern
 “ stage, only to give others occasion to say more”
 —Flecknoe’s short discourse perhaps suggested to
 Dryden the thought of writing more fully on the
 same subject—Flecknoe’s observations were printed
 before Dryden began his *Essay on Dramatic Poesie*
 — Langbaine considers Flecknoe’s short discourse
 as the best thing that Flecknoe ever wrote — and if
 we may judge of Flecknoe’s abilities from his short
 discourse, and from *Love’s Kingdom*, he was not so
 dull a writer as Dryden has represented him to be.

*P. 54. Comical Revenge—omit the account which
 is here given, and substitute the account which follows.*

*Comical Revenge, or Love in a Tub. C. by
 Etherege—Sir Frederick Frolick = Harris : Dufoy
 Price : Lord Beaufort = Betterton : Col. Bruce =
 Smith : Sir Nicholas Cully (one of Oliver’s knights)
 = Nokes : Palmer = Underhill : Wheadle = Sand-
 ford : Louis = Norris : Widow Rich = Mrs. Long :
 Graciana = Mrs. Betterton : Aurelia = Mrs. Davis :
 (Downes) — Lord Beaufort and Col. Bruce are in
 love with Graciana — Aurelia is in love with Col.
 Bruce — at the conclusion she is married to him —
 these are serious characters, and the scenes in which
 they are concerned are written in rhyme — this part
 of the play is dull—the comic part is good—Palmer
 and Wheadle are sharpers, who swindle Sir Nicholas
 out of a promissory note for £1000 — Sir Frederick
 recovers the note for Sir Nicholas, and prevents him*

from marrying Grace, who is kept by Wheadle, and who pretends to be the Widow Rich—Sir Frederick however passes his own mistress on Sir Nicholas for his sister, and gets him to marry her — the Widow Rich is in love with Sir Frederick, and at last married to him—Dufoy is Sir Frederick's French Valet — the Widow's servants give him some opium, and while he is asleep they put him into a tub or barrel, with a hole for his head—Downes says — “ this play “ brought £1000 to the house in the course of a “ month, and gained the company more reputation “ than any preceding Comedy.”

“ Sir Nic'las, Sir Fred'rick, Widow, and Dufoy,
“ Were not by any so well done, Mafoy.”

The Comical Revenge seems not to have been published till 1669, but it was licensed for printing July 8 1664.

P. 66. English Mounsieur — omit the account which is here given, and substitute for it the following account.

8. English Mounsieur—this is a tolerable C. by the Hon. James Howard—Lady Wealthy is a widow—Wellbred is in love with her, but (as she says) he is particularly enamoured of her, when he has lost his money at play—in the 2d act, he brings a Parson with him, and asks her to marry him—she pretends to have made a vow, that whoever marries her shall give the Parson ten pieces in gold for performing the ceremony — he has no money — in the 3d act, he comes again to visit her—she refuses him admittance unless he can produce 100 pieces—in the 4th act, he prevails on Gripe to lend him that sum just to show

at Lady Wealthy's door—he gains admittance—but her woman sees him return the money to Gripe—Lady Wealthy offers to marry him, if he will give her chaplain the necessary fee—Wellbred has no money—at the conclusion they are married—Frenchlove, the English Mounsieur, and Vaine, who pretends to be much admired by the women, are taken in to marry two Courtezans—Comely protests against ever being in love—he enters booted and spurred with an intention to take a final leave of London, but falls in love with a country girl, who is come to town with her sweetheart to be married—Langbaine says—“ whether the Duke of Buckingham in making Prince Volscius fall in love with Parthenope, as he is pulling on his boots to go out of town, designed to reflect on the characters of Comely and Elsbeth, I pretend not to determine : but I know that there is a near resemblance in the characters” — the English Mounsieur was not printed till 1674, and then without the names of the performers to the D. P.—Pepys says that the women acted very well, but above all, little Nelly—she doubtless acted Lady Wealthy—Lacy and Hart probably Frenchlove and Wellbred.

P. 70. *Flora's Vagaries*—omit the account which is here given, and substitute for it the following account

Oct. 5. *Flora's Vagaries*. Ludovico = Beeston : Alberto (in love with Flora) = Mohun : Francisco = Burt : Grimani (father to Otrante and uncle to Flora) = Cartwright : Prospero = Bird : Fryar = Loveday : Flora = Mrs. Ellen Gwyn : Otrante = Mrs. Nepp :—to Giacomo, who is Grimani's man,

and a character of some importance, there is no actor's name—Scene Verona—Francisco having obtained a false key to Otrante's garden, engages Ludovico to assist him in carrying her off—he pretends that this is to be done with her consent — it proves however that Otrante is quite averse from Francisco—Ludovico rescues her — Francisco hires two rogues to murder Ludovico — Otrante falls in love with Ludovico, and makes her inclinations known to him by means of the Fryar, who is unconscious of what he is about—this is from Boccace Day 3 Novel 3—Ludovico has a dislike to women, but gradually becomes enamoured of Otrante — in the 5th act, Alberto and Ludovico run off with Flora and Otrante, and are married — Francisco is severely wounded, and confesses his villany—Flora is a spirited character—she takes a delight in plaguing Grimani—this C. is attributed to Rhodes—it is a very good one—it was not printed till 1670—revived at D. L. July 26 1715.

P. 216 l. 21. For instituted—read—instigated.

P. 226. For Mithradates—read—Mithridates.

P. 248 l. 10. For to recommend to it—read—to recommend it.

VOL. II.

P. 49. *Omit the account of the Wary Widow, and substitute for it the following account.*

Wary Widow, or Sir Noisy Parrot — this is an indifferent C. by Higden — Sir Worldly Fox keeps Leonora—Frank Fox had been intimate with her—but on finding that her keeper is his own father, he

breaks off the intimacy, and marries Lady Wary—she is a young and rich widow—Frank contrives to get Sir Noisy Parrot married to Leonora.

P. 69. For *Quilteria* read *Quitteria*.

P. 70. For *Oronooko* read *Oroonoko*.

P. 127 l. 25. For *thrown on the Clergy*—read—*upon*.

P. 365. *Beaux Strategem* — read *Stratagem*, according to the English mode of spelling — the original Greek word is *Strategema* — in Latin the word is *Strategema*, or *Stratagema* (*Ainsworth*) — thus in the Leyden edition of *Polyænus* in 1690, we have *Strategematum* in the titlepage, and *Stratagematum* in the 1st page of the 1st book.

P. 559. *Insert the following account of Venus and Adonis, after the account of a Wife well Managed.*

Venus and Adonis was printed in 1715 — it had been acted at D. L.—it is a Masque by Cibber—the whole seems to consist of airs and recitative—*Adonis* enters—then *Venus* descends from her chariot—

Venus. Ah! sweet *Adonis* form'd for joy, &c.—

Adonis. O! bounteous Goddess! you misplace
The blessings you on me bestow.

this is very correct as *Adonis* was acted by a woman — *Adonis* is coy, and says he prefers hunting to love—in the next scene, he returns tired from the chase and falls asleep—*Venus* kisses him—when he awakes, he acknowledges his folly, and accepts her love—on the approach of *Mars*, she hides *Adonis* with some boughs — *Mars* discovers, and is going to kill him — but on recollection he determines to

“leave his vengeance to the Boar.”—Adonis enters bleeding—

—————“The Boar
“With fatal tusk my bosom tore.”

his wound was in the thigh — see Bion — Venus in despair sings——

“O! pleasing horror!—O! melodious yell!”

(N. B. Venus and Adonis had done nothing improper.)

This piece is said to have been coolly received—it is a pity that it was not damned, and then Cibber might have sung——

Αιαζω τον Αδωνιν· απωλετο καλος Αδωνις.

P. 579. *Begin this page thus.*

15. By particular desire Constant Couple. Clincher Jun. = Miller.

Myrtillo, a Pastoral Interlude by Colley Cibber, was printed, and probably acted in 1716 — it is a musical trifle not worthy of notice—Myrtillo, a Shepherd, was acted by a woman—Laura is in love with him, but treats him with disdain—at the conclusion they are united.

Go on with Summer.

P. 609. Prophetess—for 9—read Feb. 9.

VOL. III.

P. 176. Last line — omit the mark between Elder and Belfond.

P. 248. For Colley read Coffey.

P. 295. For Milwood read Millwood.

P. 303. For tolerable read tolerably.

P. 360—*add Blazing Comet and Amelia.*

The Blazing Comet, the Mad Lovers, or the Beauties of the Poets — this play was written by Johnson, the author of Hurlothrumbo—it is another proof that Johnson was half mad—yet he sometimes writes sensibly.

Amelia — this serious Opera, in 3 acts, is attributed to Carey—the scene lies on the frontiers of Hungaria.

P. 433. In the running title, for C. G. read G. F.

P. 552. For Chatillion read Chatillon.

P. 652. Provoked Husband — for Mrs. Walker read Mrs Walter.

VOL. 4.

P. 65. For Trinculo—read—Trincalo.

P. 68. For Osirus—read—Osiris.

P. 92, l. 23. For cap. iii—read—cap. 111.

P. 106. Correct 39 and 40 thus—

39. Guardian ——— } See Massinger's

40. Unnatural Combat } Works 1804-1805.

P. 117, l. 21. For both the editions — read — a copy of both the editions.

P. 472. Arthur's bt.—for C. G. April 24 1730—read—C. G. April 24 1738 — it is very difficult to avoid typographical mistakes where figures are concerned.

Add to the end of this Vol. as follows.

COMIC THEATRE.

The Comic Theatre in 5 vols. was published in 1762—it is said to be a free translation of the best French Comedies, by Samuel Foote, Esq. and others—the Editor of the B. D. says that only the first of these plays was translated by Foote.

Vol. 1.

1. Young Hypocrite — a good C. in 3 acts by Destouches—Angelica is in love with Leander—her father, the Baron of Oldcastle, is rather under petticoat government — her mother insists that she shall marry Mazure, a country gentleman, who pretends to be a fine poet — Leander and his servant, in the disguise of gardeners, get employment in the family of the Baron—the piece ends with the union of Angelica and Leander—the Young Hypocrite is Babet, who imposes on Mazure, and makes him believe that her sister Angelica is a fool — Colman says that the character of Sally in Man and Wife is an imitation of that of Babet.

2. Spendthrift—Cleon, the Spendthrift, is in love with a rich widow called Julia — she is in love with him — in order to cure him of his extravagance, she accepts presents from him to a large amount — secretly purchases his estate — and contrives to win

great sums from him at the gaming table — Cleon, when reduced to distress, is deserted by his pretended friends—he is convinced of his folly — Julia gives him her hand and fortune—the dialogue of this C. is good, but the plot is too slight for 5 acts — 3 would have been sufficient — from this piece, Mrs. Inchbald has borrowed a considerable part of her *Next Door Neighbours* — and O'Beirne nearly the whole of his *Generous Impostor*.

3. *Triple Marriage*—a good C. in one long act by Destouches — Orontes wants his son Valere to marry an old woman, and his daughter Isabella to marry an old man — in the last scene, they both acknowledge that they are already married — Orontes acknowledges that he also is privately married.

Vol. 2.

1. *Imaginary Obstacle*—Julia is placed by her uncle under the care of Lisimon—he and his son Valere both wish to marry her—she is in love with Leander, who had been absent about 3 years with a view to make his fortune—he returns, having in the mean time married and buried an old rich widow—Julia's uncle also returns from abroad—he gives his consent to her union with Leander—but at the close of the 4th act an unexpected Obstacle occurs—the old woman, whom Leander had married for her money, appears to be Julia's mother—in the 5th act it turns out that Julia was not really the daughter of the person whom she supposed to be her mother—this is a good C.

2. *Sisters* — this C. in one act is well written, but it is mere dialogue with little or no incident—the *Sisters* are *Sophia* and *Pulcheria*—the former is of a most amiable disposition, but not beautiful—the latter is very beautiful, but proud—and determined not to marry any one under the title of a Duke—she rejects the Marquis and 3 other suitors—the Marquis, who was captivated by the beauty of *Pulcheria*, yet always sensible of the superiour merit of *Sophia*, then solicits her hand—he proves his sincerity by producing a letter which had just informed him that the King had made him a Duke—the mother of *Pulcheria*, who doats on her and dislikes *Sophia*, is grievously disappointed.

3. *Libertine, or the Hidden Treasure*— a very good C.—Old *Bellair* had gone abroad—in his absence his son is very extravagant—he sells the family house, which *Allworthy* buys, knowing that Old *Bellair* had buried about £30,000 in the garden—in the course of the play young *Bellair* reforms—his father returns, and is, with much difficulty, reconciled to him—the son marries *Allworthy's* daughter—*Pace*, young *Bellair's* valet, and *Front*, a fellow who lives by his wits, are the best characters—*Front* is employed by *Allworthy* to pretend that he has brought home £6000 from Old *Bellair*—he meets Old *Bellair*, but as he does not know him, a laughable dialogue ensues between them—this play is founded on the *Trinumus* of *Plautus*.

Vol. 3.

1. Legacy.

2. Generous Artifice, or the Reformed Rake—the plot of this C. is too simple for 5 acts—but the dialogue is written in a lively manner—Clerimont is a wild young man who has involved himself considerably in debt—he is made to believe that his father, for whom he has a great regard, is ruined by his extravagance—he reforms, and marries Isabella—the principal character is Subtle, Clerimont's servant—there is also a good chambermaid.

3. Whimsical Lovers.

Vol. 4.

1. Blunderer.

2. Amorous Quarrel.

3. Conceited Ladies.

4. Forced Marriage.

} See Moliere at the
end of 1754-1755.

Vol. 5.

1. Man Hater.

2. Faggot Maker, or Mock Doctor.

3. Gentleman Cit.

} See
Moliere.

VOL. V.

P. 168. For Cotillino—read—Cotillion.

P. 208 lines 9 and 10—read—acquiesced—and.

P. 223. *Add to line 7*—N. B. *r. b.* relates only to the names of the performers and to the Farce—the characters of the Tragedy are not in the bill—the case is the same in p. 405.

P. 610. For Mercury—read Hermes.

VOL. VI.

P. 55. *Omit entirely the line about the Two Noble Kinsmen, and substitute for it the following account.*

47. Two Noble Kinsmen — see Rivals L. I. F. 1664—the Two Noble Kinsmen are Palamon and Arcite—they are nephews to Creon King of Thebes, and sworn friends — they are taken prisoners by Theseus—from the window of their prison they behold Emilia walking in a garden — they both fall in love with her, but as Palamon saw her first, he considers Arcite's passion for her as a breach of friendship—Perithous obtains Arcite's liberty, but on condition of his banishment from the Athenian territories—Arcite puts on a disguise, obtains the favour of Theseus, and is appointed to attend on Emilia—the Jailor's daughter falls desperately in love with Palamon — by her means he makes his escape from the prison, and conceals himself in a wood—Theseus and his Court go into the wood to celebrate May Day—a Morris is danced before them—Palamon and Arcite meet and fight — Theseus surprises them, and condemns them to death—Hippolita and Emilia interfere in their behalf — Theseus offers Emilia to choose either Palamon or Arcite for her husband—

she cannot determine which of them she likes best— Theseus then decrees that they should both go home, and return each of them with three Knights — the victor is to have Emilia—the person who is conquered is to be put to death with his friends — Arcite is the conqueror, but Palamon eventually obtains the hand of Emilia, as Arcite is killed by a fall from his horse—the Jailor's daughter loses her senses for the love of Palamon—at the conclusion she is likely to recover them.

P. 174 line 21—for Mercury—read—Hermes.

P. 442. *Add to what is said of Porson, the following story.*

When Porson was at Eton, he was called on by the Master to construe part of an Ode of Horace—this he did with fluency—Porson was not able to find his Horace, and had taken up the Poetæ Græci—the boys, who stood near him, and who saw that he had a Greek book in his hand instead of a Latin one, began to laugh—the Master at first thought that they were laughing at him, but on seeing the eyes of the boys turned towards Porson, he said to him, “ Porson, what edition of Horace is yours ? ” — “ the “ Delphine, Sir,” said Porson, without the slightest hesitation—the Master then said, “ let me see it,” and Porson handed to him the Poetæ Græci—the boys burst out into a loud laugh—the Master paid Porson a neat compliment by saying to the boys—“ I wish I “ could see another of you doing the same thing ” — Porson told me this story one morning, at Cambridge, between one and two, as I was lying in bed, and he was talking to me at the foot of the bed—we had gone down to vote for Lord Henry Petty, and

were glad to get a double-bedded room at a small inn.

P. 461. March 3—read—For bt. of Mr. and Miss—and on March 27—for Murtay read Murray.

P. 497 l. 18—For C.—read—C. G.

P. 500 l. 28—For sensibls—read sensible.

P. 592 l. 27—For Endless is discovered concealed, in a sack—read—Endless is discovered, concealed in a sack.

VOL. VII.

P. 53. For Mtahews read Mathews.

P. 225. Last line—for peformed read performed.

P. 255. Alcanor should have been inserted in 1778-1779, and omitted in 1794-1795.

P. 296. Jew—omit the mark between Eliza and Ratcliffe.

P. 438. Omit what is said about Mr. Simons, as having been previously printed.

P. 465. For e Montfort read De Montfort.

P. 501. The full stop after—judicious alteration—should have been a comma.

P. 698. l. 1. For was read were.

VOL. VIII.

P. 302 l. 5—For prominent feature—read—prominent figure.

P. 306 l. 6—For strange tricks — read — stage tricks.

P. 310 l. 3—For Mrs. Siddons—read—Mr. Siddons.

P. 342 l. 2 from bottom—For pefectly—read—perfectly.

P. 605 l. 15—For Ploemy—read—Ptolemy.

P. 642 l. 16—For contributed—read—contribute.

Vol. IX.

P. 22 last word—For he — read — she.

P. 291 l. 16—For as p. 15 — read — at p. 15.

P. 499—Julius Cæsar—For Brutus = Younge :—
read — Brutus = Young.

IRISH STAGE.

PREFACE TO THE IRISH STAGE.

THE following account is compiled chiefly from Hitchcock's Historical View of the Irish Stage, except that where Hitchcock borrows from Chetwood, Victor, and Wilkinson, the originals have been consulted.

Hitchcock's book is properly written according to the seasons, and has little in it foreign from the theatre—his great fault is an occasional want of accuracy—he does not even copy with exactness—one instance may suffice—he speaks of the Duke of Dorset as Lord Lieutenant in 1757-1758, tho' Victor expressly says that the Duke of Bedford had succeeded him—to enumerate all the smaller instances of Hitchcock's inaccuracy would only be tiresome—but in the early part of his work he makes one of the grossest mistakes ever made — he says that Wilks was invited by Rich to C. G. in 1698 — that theatre was not opened till Dec. 1732.

Hitchcock is such a dealer in panegyrick that I have sometimes taken the liberty of qualifying the praises he bestows on the performers, in which I am satisfied I have done rather too little than too much.

Hitchcock's 1st Vol. was published in 1788, and the 2d in 1794 — he was at that time prompter of the Dublin theatre, but he was not prompter during any of the time of which he writes — it was his intention to have brought his History down to 1788— and it is much to be lamented that he did not—for tho' he is not near so exact as he should have been, yet his book on the whole contains a great deal of information, and is particularly entertaining.

SOME ACCOUNT OF THE IRISH STAGE,
FROM 1660 TO 1774.

Soon after the Restoration a new Theatre was built in Orange Street, commonly called Smock Alley — it took this appellation from Mother Bungy of infamous memory, and was in her time a sink of debauchery—but a man being found murdered there, the miserable houses, which then occupied that spot, were pulled down—and handsome ones were afterwards built in their room—yet tho' the place was thus purged of its infamy, it still retained its old name. (*Chetwood.*)

In 1662 *Pompey*, a Tragedy translated from the French, was acted there — this theatre was so badly built, that in 1671 some part of it fell down — when two persons were killed and several severely wounded. (*Hitchcock.*)

Nichomede was printed in London in 1671 — Langbaine says it had been acted in Dublin—this T. C. is written in rhyme — it was translated from Corneille by Dancer or Dauncy — it is not a bad

play, but it has the usual coldness and declamation of the French stage—the principal D. P. are—

Prusias, King of Bithynia.

Nichomede, his son by his first wife.

Flaminius, the Roman Ambassador.

Attalus, son of Prusias and Arsinoe.

Laodice, Queen of Armenia, and ward to Prusias.

Arsinoe, second wife to Prusias.

Nichomede and Attalus are in love with Laodice — she is in love with Nichomede — Prusias is governed by his wife — he wishes Laodice to marry Attalus — he orders Nichomede to be taken into custody, with the view of sending him to Rome as a hostage—the people rise and rescue Nichomede— Nichomede appeases the fury of the people—Prusias is reconciled to Nichomede — Arsinoe and Attalus likewise become his friends — Langhaine refers us for the plot to the last chapter of Justin's 34th book — but Corneille has altered the story materially — Justin says that Prusias intended to have killed Nicomedes, for the sake of his sons by his second wife, but that Nicomedes became aware of his design, and killed Prusias — the translator should have called his play Nicomedes, not Nichomede—in English we follow the Latins, and not the “chopping French,” as Shakspeare calls them—*Sir* and *Madam* occur perpetually.

Agrippa, King of Alba, or the False Tiberinus — this T. was printed at London in 1675—it had been acted at Dublin before the Duke of Ormond, then Lord Lieutenant — this is a translation from the French of Quinault by J. D. — (probably John Dancer)—it is a dull play in rhyme — the plot is

intricate, and very improbable—Agrippa, the son of Tyrhenus, had a very strong personal resemblance to Tiberinus the King of Alba — Tiberinus was drowned in the river Albula — and Tyrhenus had persuaded his son to assume the character of Tiberinus — the scheme succeeded — the real Tiberinus was in love with Albina, the sister of Agrippa, and beloved by her—the False Tiberinus is in love with Lavinia—Mezentius, nephew to the real Tiberinus, is also in love with her — she dislikes Mezentius, and detests the false Tiberinus, as she believes him to have murdered Agrippa, with whom she was in love — Lavinia enjoins Mezentius to kill the false Tiberinus — he promises to do so — in the 4th act, the False Tiberinus acknowledges to Lavinia, that he is really Agrippa—he calls on his father to attest the truth of what he has said — Tyrhenus is so far from doing this, that he insists that Agrippa had been murdered — in the 5th act, a messenger tells Lavinia and Tyrhenus, that the false Tiberinus is killed — Tyrhenus now avows the false Tiberinus to have been Agrippa—Agrippa enters — he says that his life had been preserved by Albina — and that Mezentius had killed himself—Lavinia, by the death of the real Tiberinus and Mezentius, becomes the rightful Queen of Alba — Tyrhenus presents the crown to Lavinia — she gives the crown and herself to Agrippa—nearly the whole of this T. is fiction—Dionysius Halicarnassensis only says that Tiberinus was killed in a battle fought near the river Albula—that the river was from him called the Tiber — and that Agrippa succeeded Tiberinus.

During the wars between William the 3d and

James the 2d, playing was discontinued, but when peace was restored, the theatre was opened with *Othello*—the play was chiefly acted by Officers belonging to the Castle—Wilks made his 1st app. on a public theatre in the character of *Othello*—he acted with the utmost applause—and, as he told Chetwood, pleased every body but himself.

Mr. Ashbury, who on this occasion played *Iago*, was the only professional actor among them—he collected a company, and opened again with *Othello* March 23 1691-2—the day of proclaiming the end of the Irish war.—Joseph Ashbury was not only the principal actor of his time, but was said to be the best teacher of the rudiments of acting in the three kingdoms—Chetwood, who saw him in his old age, says that he had a good person and a manly voice—that he acted *Col. Careless* in the *Committee*, so well as to make those who saw him forget his years—and that his person, figure, and manner, in *Don Quixote* were inimitable.

His company played with success for many years—*Etheridge's* three *Comedies* were thus acted about 1698—Chetwood had the cast of them from Griffith the actor.

Comical Revenge. Sir Frederick Frolick = Wilks : Dufoy = Bowen : Sir Nicholas Cully = Norris : Wheedle = Estcourt : Palmer = Trefusis : Col. Bruce = Booth : Luis = Keen : Mrs. Rich = Mrs. Hook : Graciana = Mrs. Knightley : Aurelia = Mrs. Ashbury.

She wou'd if she cou'd. Sir Oliver Cockwood = Norris : Sir Joslin Jolly = Estcourt : Courtall = Wilks : Freeman = Booth : Rakehell = Griffith :

Thomas = Trefusis : Lady Cockwood = Mrs. Smith : Ariana = Mrs. Schoolding : Gatty = Mrs. Hook : Mrs. Sentry = Mrs. Ashbury.

Man of the Mode. Dorimant = Wilks : Sir Fopling Flutter = Griffith : Medley = Booth : Old Bellair = Estcourt : Young Bellair = Elliot : Shoemaker = Bowen : Handy = Norris : Mrs. Loveit = Mrs. Knightly : Bellinda = Mrs. Schoolding : Emilia = Mrs. Elliot : Harriet = Mrs. Ashbury : Pert = Mrs. Hook.

Mrs. Ashbury had an engaging countenance and was always correct, without attaining to any great perfection — her best part was Mrs. Pinchwife — Chetwood was told by Wilks that Mrs. Knightly, Mrs. Hook and Mrs. Smith were good actresses in their different lines — Mrs. Hook was the original Aurelia in *Twin Rivals*.

Cibber says Wilks returned to D. L. in 1696 — but it is sufficiently clear that it was not till 1698 at the soonest.

Bowen probably made but a short stay in Ireland — Norris was in London in 1700, and Estcourt and Keen not long afterwards.

Wilks' first inclination to the theatre, proceeded from the praises of Richards, then an actor on the Dublin stage — Richards is said to have been a good performer both in Tragedy and Comedy, but not happy in his personal appearance.

Wilks used to hear Richards repeat his parts and read the intervening speeches, which he did with so much propriety that the praises of Richards began to fire his mind for the Drama, and he was easily prevailed on to act the Colonel in the *Spanish Friar* privately at Mr. Ashbury's — after he had acted

Othello, he went on with good success for 2 years, when Richards advised him to try his fortune in England, and gave him a letter of recommendation to Betterton, who received him very kindly and engaged him at 15s. a week—he did not however stay long at London, for Ashbury, hearing he was dissatisfied with his situation, engaged him for £60 a year and a clear benefit—which in those times was more than any other actor had.

When Wilks settled finally at D. L., Chetwood says that Ashbury was so unwilling to part from him that he procured an order from the Lord Lieutenant to prevent his going, and that Wilks, hearing of this, made his escape privately—Hitchcock says that Ashbury and Wilks parted friends—which is more probable, as Wilks returned to act under Ashbury in 1711—and wrote him a letter in 1714 in which he says “ I am proud to own, that all the success I “ have met with, both with you, and in England “ on the stage, has been entirely owing to the early “ impressions I received from You.”

Booth was born in 1681—he was educated at Westminster, and at 17 was designed for the University, but having a passion for the stage in consequence of the applause he had received while at school, in acting Pamphilus in the *Andria* of Terence, he applied to Betterton—Betterton civilly refused to engage him, not wishing to disoblige his friends—this made Booth resolve for Ireland, where he arrived in June 1698—under the instruction of Ashbury he made his first appearance in *Oroonoko*, and acquitted himself so much to the satisfaction of a crowded audience that Ashbury made him a pre-

sent of 5 Guineas, which was the more acceptable, as his last shilling was reduced to brass—he told Chetwood that as he waited to go on in the last scene, it being warm weather, he inadvertently wiped his face, which gave him the appearance of a chimney-sweeper, and occasioned a variety of noises in the audience on his entrance—this at first a little confounded him (for he knew not what he had done) till an extraordinary clap of applause settled his mind—the next night an actress fitted a crape to his face—but one part of it slipt off in the first scene—“and Zounds,” said he (for he was a little apt to swear) “I looked like a magpie—they lamp-blacked me for the rest of the night—and I was flayed before I could get it off again.”

He remained in Dublin near 2 years, and in that time by letters reconciled himself to his friends in England—he was engaged at L. I. F. in 1700.

Trefusis was the original Trapland in *Love for Love* 1695—he went to Ireland in company with *Husband* about 1696—he had a long chin and naturally a most consummately foolish face—yet he was a person of infinite humour and shrewd conceits, with a particular tone of voice and manner that gave a double satisfaction to what he said—he was so inimitable in dancing the Clown, that General Ingoldsby was highly pleased with him, and sent him 5 Guineas from the box where he sat—honest Joe (for so he was usually called) dressed himself the next day and went to the Castle to return thanks—the General was hard to be persuaded that it was the same person—but Joe soon convinced him by saying “Ise the very Mon, an’t please your Ex-cell-

“ en-cey” and at the same time twirling his hat as he did in the dance, with his peculiarly foolish face and scrape—“ Nay now I am convinced,” replied the General laughing, “ and thou shalt not show such “ a face for nothing here”—so he gave him 5 Guineas more, with which Joe was very well pleased.
Chetwood.

Farquhar is said in the B. D. to have accompanied his friend Wilks to England—when the latter was engaged at D. L.—it seems however more probable that Farquhar went to London before Wilks—in Farquhar’s Works there is an Epilogue spoken by Wilks on his 1st app. at that theatre, as an actor of consequence—previously to this, Farquhar had been for a short time on the Dublin stage—he had a very good person, but a weak voice—he never received any repulse from the audience, and might have improved by practice—but having the misfortune to wound an actor, by using a sword instead of a foil, he determined to quit the stage—in 1704 he again visited Dublin and acted Sir Harry Wildair for his benefit—but this attempt, tho’ it put £100 into his pocket, proved no increase to his theatrical reputation—he did not acquit himself to the satisfaction of his friends.

On Dec. 26 1701 the galleries of the theatre, being uncommonly crowded, gave way—and tho’ no lives were lost, yet several persons were hurt in endeavouring to get out—as this was the first night of Shadwell’s *Libertine*, it gave occasion to foolish people to say that it was a judgment on the spectators for going to so improper a play—nay some carried their extravagance so far as to assert that

there was a Dancer extraordinary among the Devils, with a cloven foot, and whom nobody knew—this circumstance occasioned the Libertine to be laid aside for 20 years. (*Hitchcock.*)

A similar circumstance is mentioned by Jackson in his History of the Scottish stage p. 19—he says—
 “ In one of Rich’s celebrated Pantomimes, in L.I.F.,
 “ I believe the Sorcerer, a dance of infernals was to
 “ be exhibited—they were represented in dresses of
 “ black and red, with fiery eyes and snaky locks, and
 “ garnished with every appendage of horror — they
 “ were twelve in number — in the middle of their
 “ performance, while they were intent upon the
 “ figure in which they had been completely practised,
 “ an actor of some humour, who had been accommo-
 “ dated with a spare dress for the occasion, appeared
 “ among them—he was, if possible, more terrific than
 “ the rest, and seemed to the beholders as designed
 “ by the conductor for the principal fiend—his fellow-
 “ furies took the alarm, they knew he did not belong
 “ to them, and they judged him an infernal in ear-
 “ nest—their fears were excited, a general panic suc-
 “ ceeded, and the whole group fled different ways—
 “ some to their dressing-rooms, and others through
 “ the streets to their own homes, in order to avoid
 “ the destruction which they believed was coming
 “ upon them, for the profane mockery they had been
 “ guilty of—the ODD DEVIL was *non inventus*—
 “ he took himself invisibly away, thro’ fears of ano-
 “ ther kind — he was, however, seen by many, in
 “ imagination, to fly through the roof of the house,
 “ and they fancied themselves almost suffocated with
 “ the stench he had left behind — the confusion of

“ the audience is scarcely to be conceived—they re-
 “ tired to their families, informing them of this sup-
 “ posed appearance of the devil, with many of his
 “ additional frolicks in the exploit—and so thorough-
 “ ly was its reality believed, that every official ex-
 “ planation that could be made the following day,
 “ could not entirely do away the idea * * an expla-
 “ nation of the above circumstance I had from Mr.
 “ Rich, in the presence of his friend Bencraft, the
 “ contriver, if not the actor, of it, who designed it
 “ only as an innocent frolick to confuse the dancers,
 “ without adverting to the serious consequences that
 “ might ensue.”

In 1711 Wilks paid Ireland another visit; he stayed 3 months, and during that time he acted his favourite character of Sir Harry Wildair 19 nights successively. (*Hitchcock.*)

Ashbury was appointed Master of the Revels and Patentee in 1682, but some needy courtier having made interest for the place, he thought it necessary to go to England in 1713, when a friend of his told him, he would put her Majesty “ in mind of her old “ Master” — for Ashbury had taught the Princess Anne the part of Semandra in Mithridates, when that Tragedy was acted at Whitehall by persons of the first rank—he was the prompter and conducted the whole.

1715. Shadwell’s *Timon of Athens*. Timon = Thomas Elrington : Alcibiades = Evans : Apemantus = Ashbury : Ælius = Trefusis : Cleon = Quin : Evandra = Mrs. Thurmond : Melissa = Mrs. Wilkins : — Evans is the actor mentioned in the account of the English Stage 1763—he had an excellent harmo-

nious voice and just delivery, but was fat and too indolent for much study.

Tamerlane—Tamerlane = Ashbury : Bajazet = T. Elrington : Axalla = Leigh : Moneses = Evans : Prince of Tanais = Quin : Arpasia = Mrs. Thurmond : — Leigh seems to have been the actor who was at L. I. F., and who is said to have acted *Plume* in 1714, the first night that theatre was opened by the *Younger Rich*—which seems a little incompatible with the above bill—Chetwood has probably said 1715 instead of 1714.

Committee. Teague = Griffith : Obediah = Trefusis : Day = F. Elrington : Col. Careless = Ashbury : Col. Blunt = T. Elrington : Abel = Quin : Mrs. Day = Mrs. Martin : (the original Mrs. Peachum and Diana Trapes) Ruth = Mrs. Thurmond : Arbella = Mrs. Ashbury : Mrs. Chat = Miss Schooling :—Chetwood says that Ashbury died at the age of 82 on July 24 1720—but from the papers in the British Museum he seems to have died on Aug. 12 — He appears to have been possessed of much judgment in theatrical affairs—and under his management of the Irish Stage, it rose to a degree of respectability, which it had not previously experienced—he was succeeded in his direction of the Theatre by his son in law, Thomas Elrington, who was well qualified for the situation. (*Hitchcock.*)

The *Rival Generals* was printed in 1722—Astramont (the Venetian General) = Elrington Sen. : Honorio (his friend — in love with Sigismunda) = Giffard : Guiscardo (the Genoese General) = Husband : Iagello (Doge of Genoa) = Smith : Spinoli (a Genoese) = Fr. Elrington : Perolto (an officer

under Guiscardo) = Frisby : Lorenzo (an officer under the Doge) = R. Elrington : Eloisa (sister to Honorio) = Mrs. Knapp : Leonalta (the Doge's wife) = Mrs. Lyddel : Sigismunda (his daughter by a former wife — in love with Honorio) = Miss Lyddel : — Astramont was encamped within a league of Genoa — on the evening before the play begins, he had married Eloisa — at night his camp was attacked by Guiscardo—Astramont, Honorio and Eloisa are made prisoners — the victory was gained by the treachery of Spinoli, who had deserted to Astramont with a view to betray him—the chief prisoners are brought before the Doge—the Doge falls in love with Eloisa—Leonalta falls in love with Astramont—the Doge and Guiscardo quarrel — Leonalta conceals Astramont and Honorio in a private part of the palace — the Doge finds Astramont and Eloisa together—he prepares to stab Astramont—Leonalta enters, and threatens to stab Eloisa—the Doge goes off to oppose Guiscardo — the Doge and Guiscardo fight—the Doge is killed—Lorenzo sets the Venetian prisoners at liberty—Astramont and Guiscardo fight — Guiscardo falls—Leonalta determines to spend the remainder of her days in a cloister—Spinoli ravishes Sigismunda — he is killed by Perolto — Sigismunda takes poison—she dies—Honorio falls on his sword—Astramont and Eloisa conclude the play—the Senate of Genoa offers Astramont terms of peace — he accepts them—this T. was written by Sterling—it is on the whole a poor play — the youth of the author is some excuse for his want of judgment—Leonalta gives us 6 lines about the Royal magic with which the British Monarchs cured the evil—and Astramont, in

a critical situation, concludes the 4th act with 9 lines about Troy — the author in his dedication congratulates himself on having first awaked the Irish Muse to Tragedy—the same assertion is repeated in some complimentary verses by Concanen, and in the Epilogue—but Rhoderick O'Connor was printed in 1720, and it had been previously acted—we must therefore conclude that the Rival Generals was brought out some years before it was printed.

The 5 pieces which Charles Shadwell wrote for the Irish Stage, are said, by the Editor of the B. D., to have been printed in one vol. 12mo. 1720—there is another edition in 1727 in small octavo—the pieces were—

1. Hasty Wedding, or the Intriguing Squire. Sir Ambrose Wealthy (a banker) = Vanderbank : Sir John Dareall = Dumott : Squire Daudle = Griffith : Sir Jeremy Daudle (his father—entirely governed by his wife and son) = Hallam : Townly (a younger brother of a good family — in love with Aurelia) = Giffard : Timothy (cash-keeper to Sir Ambrose) = Trefusis : Aurelia (daughter to Sir Ambrose—in love with Townly) = Miss Molly Lyddall : Mrs. Friendless (a supposed widow) = Mrs. Vanderbank : Herriot (her daughter) = Miss Nanny Lyddall : Lady Daudle = Mrs. Lyddall : Lettice (maid to Aurelia) = Mrs. Martin :—Sir Ambrose Wealthy is very solicitous about what he conceives to be his daughter's happiness—he insists that she should marry Dareall, who has passed himself on Sir Ambrose for a Baronet, but who is really a sharper—Sir Ambrose orders Aurelia not to go to the house of Mrs. Friendless—

she goes notwithstanding, as she expects to meet Townly—Sir Ambrose sees her go into the house—he follows her—he is so angry with Aurelia, that he makes Mrs. Friendless an immediate offer of marriage—she accepts it, and a Hasty Wedding takes place—Mrs. Friendless and Herriot had been previously supported by the bounty of Aurelia — they now treat her with ingratitude and insolence — Sir Ambrose is highly offended at their treatment of his daughter—he consents to her union with Townly—Townly receives a letter, from which it appears that the first husband of Mrs. Friendless is still alive, and that her marriage with Sir Ambrose is invalid—Sir Ambrose is highly delighted—Squire Daudle gives the 2d title to the play—he values himself much on his intrigues, in which he always miscarries—this is a moderate C.—the Prologue says —

“ Encourag’d by your last year’s kind applause,
“ Our poet once again submits his cause.”

2. Sham Prince, or News from Passau. Shred (a tailor) = Griffith : Trip (Weldon’s footman) = Dummut : Sir William Cheatly (the Sham Prince) = Lyddal : Sir Bullet Airy = Vanderbank : Old Cheatly (father to Sir William—a notorious cheat) = Rogers : Weldon = Giffard : Trueman = John Watson : Seville (a merchant) = Hallam : Kersey (a draper) = Dogherty : Bailiff = Trefusis : Araminta = Mrs. Giffard : Lady Homebred = Mrs. Lyddal : Miss Molly and Miss Nancy (her daughters) = Miss Schoolding and Miss Nancy Lyddell : Mrs. Seville = Mrs. Vanderbank :—Old Cheatly had given out

that a great fortune had fallen to his son—the son assumes the name of Sir William, and dresses himself as a person of rank — Welldon forms a scheme for exposing Sir William — he gives Sir William a letter, which he pretends to have received from Germany, and in which it is said, that the Princess of Passau wishes to marry Sir William—Sir William shows the letter to his father—the father reads it to Shred, Kersey and Seville, who had been importunate for their money — the tradesmen are quite satisfied—Sir William has some doubts as to the truth of the story—Old Cheatly protests to his son, that he had been transacting the affair for three months—he is really surprised at the letter, but determines to make it answer his own ends—Welldon finds that his joke is become serious—he puts Shred and Kersey on their guard against Sir William—they prepare to arrest him—Seville tells them that an ambassadour is arrived from the Princess—Shred and Kersey again become credulous — the supposed ambassadour is Trip dressed up as a German—in the last scene, Welldon has two bailiffs ready to arrest Sir William —Old Cheatly smells powder—he makes his exit, and contrives to get his son off by a trick——this C. was written in 5 days, and studied in 10 more—it is a poor play, but it was acted with some success, as it related to a recent event, and was meant to expose an Impostor, who had not only taken in many tradesmen at Dublin, but had imposed on several persons of superiour sense and reputation—this play seems to have been acted in 1719, as a letter from the supposed Princess is dated April 1 1719—Mrs. Giffard

was Miss Lydall, Giffard's 1st wife—not the actress who came with him to England.

3. Rotherick O'Connor, King of Connaught, or the Distress'd Princess. Rotherick O'Connor, King of Connaught = Rogers: Dermond Mac Morough, King of Leinster = Dummut: Regan (his friend and favourite) = Gillford: (probably Giffard) Catholicus, Archbishop of Tuam (a worthless prelate) = Vanderbank: Strongbow, Earl of Chepstow (commander of the English) = Layfield: Cothurnus (son of Dermond—a hostage in the hands of Rotherick—in love with Avelina) = Elrington: Mortagh = Dogherty: Eva (daughter to Dermond) = Mrs. Giffard: Avelina (daughter to Rotherick—in love with Cothurnus) = Mrs. Moreau:—the plot of this play is founded on history—the King of Leinster, on being expelled from his dominions by the King of Connaught, had solicited, and obtained the assistance of the English, in the time of Henry the 2d—Rotherick is a tyrant—Dermond had governed badly—Regan and Eva are mutually in love—she had been concealed in the cottage of Mortagh—her father sends for her, and informs her by letter, that he had betrothed her to Strongbow—Regan and Eva, on their journey, are taken prisoners by the soldiers of Rotherick—Rotherick falls in love with Eva—he attempts to ravish her—she draws a dagger, and wounds him—Rotherick forces the dagger from her—he becomes faint, and is carried off by his guards—Rotherick kills Cothurnus—Avelina stabs herself—Regan and Eva had been committed to the care of Catholicus—Catholicus has no object in view except his own interest—he now deserts Rotherick, and goes with Regan

and Eva to the camp of Dermond — Strongbow presses Dermond that the marriage between him and Eva may be celebrated immediately—she pleads for delay—Catholicus tells Strongbow, that Eva is in love with Regan—Strongbow orders his guards to seize Regan—Regan resists them, and is killed—Rotherick enters with a drawn sword—he kills Catholicus—and again attempts to ravish Eva — she calls for help, and Dermond comes to her assistance — Rotherick and Dermond fight—Dermond falls—Rotherick and Strongbow fight—Rotherick is killed — Strongbow sends Eva to a monastery — but still hopes that she will marry him, when her grief has subsided——on the whole this is not a bad T.—but the blank verse is, at times, very lame.

Annexed to this play is a Prologue to the Drummer, when the Ladies gave Miss Mary Lyddal a new suit of clothes—Griffith tells her

“ When thus equipt, we see a female actor,
 “ ’Tis shrewdly fear’d, she is a love contractor.”

4. *Plotting Lovers, or the Dismal Squire.* Squire Trelooby = Griffith : Witwou’d = Vanderbank : Lovewell = Giffard : Tradewell = Hallam : 1st Physician = Dummutt : Celia = Miss Wolfe :—in the preface, this F. is said to be translated from Moliere’s *Monsieur de Pourceaugnac*—it is not, however, a new translation, but only the translation of 1704 reduced to one act—with some slight alterations, so as to fit it for the Irish stage.

5. *Irish Hospitality.* Sir Patrick Worthy = Evans : Charles Worthy = Elrington Sen. : Sir Jowler Kennel = Griffith : Trusty = Elrington Jun. : Clumsey =

Hallam : Morose = Vanderbank : Ned Generous = Thomas : Sir Wou'dbe Generous = Dogharty : Goodlove = Dummut : Poor Man = Trefusis : Winnifred = Miss Mary Lyddall : Penelope = Mrs. Vanderbank : Myra = Miss Wiston : Lady Peevish = Mrs. Lyddall : Lucy = Mrs. Martin :—see D. L. March 15 1766.

C. Shadwell's *Fair Quaker of Deal*, and his *Humours of the Army* are very superiour to the plays which he wrote in Ireland.

Fatal Extravagance was acted and printed in Dublin, with the following cast, in 1721. Belmour = Elrington : Courtney = Giffard : Bargrave = Smith : Louisa = Mrs. Giffard :—with the following observation—“ N. B. this edition is exactly correct “ according to the English Copy, whereas that done “ in Smock-Ally is full of errors”—see L. I. F. April 21 1721.

Many of the London actors occasionally visited Dublin, and most of the new pieces brought out in England were carefully gotten up and exhibited with credit.

In 1727 *Madame Violante*, an Italian,* opened a booth for rope dancing, in which she performed a principal part herself—but finding this scheme fail after a certain time, she formed a company of children, the eldest not above ten years of age—these she instructed in several petit pieces—and as the *Beggar's Opera* was then in high estimation, she perfected her Lilliputian troop in it, and having pro-

* In Oct. 1726 she was performing on the rope in London—on Oct. 23 1727 she exhibited herself at the Hay. (*B. M.*)

cured proper scenery, dresses, and decorations, she brought it out before it had been seen in Dublin—the novelty of the sight, the uncommon abilities of the little performers, and the great merit of the piece, attracted the notice of the town to an extraordinary degree—Miss Betty Barnes, who as Mrs. Martin and Mrs. Workman, proved a good actress, personated Capt. Macheath—the afterwards well known Isaac Sparks was Peachum—Master Beamsley was Locket—Master Barrington, who afterwards made a considerable figure in Irishmen and low Comedy, was Filch—Miss Ruth Jenks was Lucy—Miss Mackey was Mrs. Peachum, and to crown all, Miss Woffington was Polly.

Giffard left Ireland in 1729 — see Goodman's Fields 1732-1733.

In 1728 Delane, who was an Irishman, and who had been educated at Trinity College, made his first app. on the stage, and was well received—he was young and handsome—he had an elegant figure, a powerful voice, a pleasing address, and tolerably easy action—he was somewhat deficient in judgment—but with the million that was easily overlooked, and as his years encreased his judgment ripened—he soon grew a great favourite with the public, and supported a large cast of characters (particularly Alexander and Young Bevil) with reputation—in 1731 he engaged at G. F.—see Nov. 24.

March 22 1731. Ward's benefit. Richard the 3d. King Henry = Elrington : Duke of Gloster = Ward : Buckingham = Ralph Elrington : Richmond = Delane : Lady Anne = Mrs. Sterling : Queen Elizabeth = Mrs. Ward :—with What d'ye call it ? Timothy

Peascod (with a humorous Prologue) = Layfield :
 Sir Roger = Vanderbank: Kitty Carrot = Mrs.
 Ward.

In 1731 a set of Gentlemen, who were Masons, bespoke Cato, and acted the male characters themselves—the prices were advanced, and so crowded and brilliant an audience had never been seen in Dublin — Griffith the actor was Secretary to the grand Lodge, and greatly beloved by the brotherhood—his benefits were in consequence bespoken by the grand Master, who attended by his brethren always walked in procession to the theatre, and sat on the stage on those nights—this circumstance ensured Griffith a full house, from which and his gold tickets he reaped great emolument. (*Hitchcock.*)

On his first commencing actor he contracted a friendship with Wilks, which lasted till the death of the latter — Wilks took him to London tho' he was very young, and had him engaged at a small salary for that season—the Indian Emperour being ordered to be played on a sudden, Griffith with some difficulty procured the part of Pizarro—Betterton being a little indisposed would not venture out to rehearsal, for fear of increasing his indisposition to the disappointment of the audience—consequently he had not seen little Griffith rehearse, but when he came ready at the entrance, his ears were struck with a voice not familiar to him, and casting his eyes on the stage he beheld the diminutive Pizarro, with a Truncheon as long as himself — on this he went up to Downes the Prompter, and cried “Zounds Downes what sucking Scaramouch have you sent on there ?” “Sir,” replied Downes, “He’s good enough for a

“Spaniard and the part is but small” — “if it had been but two lines” said Betterton, “it would have been too much for such a monkey in buskins”—poor Griffith stood on the stage near the door and heard ever syllable of this short dialogue—he knew who was meant by it, but happily he had no more to speak that scene — at the end of the 1st act, he went by the advice of Downes to make his excuse to Betterton, and said “Indeed Sir I had not taken the part, but there was only I alone out of the Play”—“I, I,” replied Betterton with a smile, “thou art but the tittle of an I, and after this night let me never see a Truncheon in thy hand again, unless to stir the fire”—he took this advice, laid aside the buskin, and stuck to the sock, in which he made a figure equal to most of his contemporaries—in a bill of the Mock Alexander he advertised himself thus—the part of Alexander the Great by little Griffith.

(*Chetwood.*)

Griffith acted Teague at D. L. April 12th 1712, and Ned Blunt May 3d.

Love and Ambition. Reseck (a General in rebellion—in love with Alzeyda) = Elrington : Matheady (the old King of a part of Arabia) = Fr. Elrington : Odamar (joined with Reseck—privately in love with Leiza) = Vanderbank : Cosmez (the King’s General—in love with Alzeyda) = Layfield : Samur (the King’s son — in love with Leiza) = Ra. Elrington : Haly (Captain of the King’s guard) = Jo. Elrington : Alzeida (the King’s daughter—in love with Cosmez) = Miss Elrington : Leiza (Reseck’s daughter—in love with Samur) = Mrs. Sterling :—Matheady is besieged in his capital city by Reseck — Odamar by a feint

decoys Leiza from her father—he attempts to ravish her—Samur rescues her, and takes Odamar prisoner—Cosmez and Samur had agreed to attack Reseck’s camp by night — owing to the delay of Samur, the attack is not attended with much success—Odamar persuades Haly to set him at liberty, and to betray the city to Reseck—Odamar is dragging off Leiza—Reseck enters, and stabs Odamar—Reseck and Matherdy fight — the old King is disarmed — Alzeyda threatens to stab herself, if Reseck should kill her father—Reseck is distracted between Love and Ambition — Haly tells the King that Samur had died fighting—Cosmez enters with fresh troops—he seizes Reseck—Leiza stabs herself—Reseck is condemned to a cruel death—the old King gives his daughter to Cosmez—and resigns the crown to them—this is an indifferent T. by Darcy — it was printed in 1732—but some complimentary verses, addressed to the author, are dated Dec. 15 1731—Darcy says in his preface — “ I found this story on the spot where it happened, and where I place the scene — and Siddy-Cosm, whom I call Cosmez, was the reigning king when I was in Arabia, and, for any thing I know, is so still—the underplot of Odamar and Leiza is invention, as are several things in the main one * * I can add nothing to the reputation of Elrington, but of his brother Francis I must say, I would prefer him in the present part, as in many others which he plays, to any one even in England — Mrs. Sterling, in every one’s opinion, as well as in mine, deserves all the encomiums we can bestow on her : — Miss Nancy Elrington play’d Alzeyda the 3d or 4th time of her appearing on the stage

“ —and I appeal to all those that saw her, if she does
 “ not promise to make the greatest actress that we
 “ ever had in Ireland.”

July 1732 Thomas Elrington died aged 44—his last time of acting was about a month before in Lord Townly, and for the bt. of Vanderbank, an actor of some reputation. (*Hitchcock.*)

Elrington was originally apprentice to an upholsterer in Covent Garden—he used at that time to act privately — Chetwood one day took him the play of Sophonisba, that he might study the part of Massinissa—his master, a passionate Frenchman, coming in, he thrust the book under the velvet of a cushion that he was finishing, and to avoid detection, he was obliged to stitch it up in the cushion, while he and Chetwood exchanged many a desponding look, and every stitch went to both their hearts — at another time they got up Hamlet — Elrington was the Ghost—the Frenchman had intelligence of what they were about, and to their great mortification made one of the audience — while the Ghost was silent, he only muttered between his teeth, and they were in hopes his passion would subside—but when the Ghost said “ Mark me,” he jumped up, and beat the poor Ghost off the stage.

Elrington's first app. in a public theatre was at D. L. on Dec. 2 1709 in Oroonoko — in the course of the season he acted Capt. Plume—Ghost in *Œdipus*—*Cribbage in fair Quaker, &c.—In the summer, under Pinkethman at Greenwich, he acted several parts of importance.

In 1710-1711 and 1711-1712 he was at D. L. and acted such parts as Don Duart and Seyton.

In 1712-1713 and 1713-1714 he was at Dublin, to which place he had been invited by Ashbury.

In 1714-1715 he was at D. L. and acted Cassius — Torrismond — Hotspur — Orestes — Sylla in Caius Marius — Mithridates — *Pembroke in Lady Jane Gray.

In 1715-1716 he was in Ireland.

In 1716-1717 he was at L. I. F. and acted Hamlet — Essex — Œdipus — Elder Wou'dbe — Biron — Carlos in Love makes a man — *Courtwell in Woman's a Riddle — Cortez in Indian Emperour — Don Sebastian — *Sir Harry Freelove in Artful Husband — Varanes — Alexander — Macduff — Armusia in Island Princess.

In 1717-1718 he was probably in Ireland.

In 1718-1719 at D. L. Don Sanchez in Ximena — Bajazet — Chamont — *Ombre in Masquerade — *Busiris.

He was probably in Ireland from 1719-1720—to 1728-1729 when he acted at D. L. Osmyn — Othello — King in Henry 4th pt. 2d — Lothario — Cato — Antony in all for Love. * *Originally.*

When he was a young man he wanted to play Torrismond, which Cibber opposed with all his might — a Nobleman of some eminence desired him to give his reasons for this — “Why my Lord” said Cibber, “it is not with us as with you — your Lordship is “sensible that there is no difficulty in filling places “at Court, you cannot be at a loss for persons to act “their part there — but I assure you it is quite other- “wise in our theatrical world — if we should invest “people with characters which they are unable to “support, we should be undone.” (*Davies.*)

After Elrington had acquired a considerable reputation in Dublin, he came to try his fortune again in London—his first part was Bajazet — Booth was Tamerlane—being in full force, and perhaps animated with a spirit of emulation towards the new Bajazet, he exerted all his powers—and Elrington owed to his friends, that having never felt the force of such an actor, he was not aware that it was in the power of a mortal to soar so much above him and shrink him into nothing—(*Victor*)—when the managers gave him Bajazet in preference to John Mills, at which the latter was much displeased, Booth said, Elrington would make nine such actors as Mills—during the illness of Booth in 1728-1729 Elrington was the principal support of D. L. in Tragedy—at that time the managers were so well convinced of his importance to them, that they offered him his own conditions, if he would engage with them for a term of years—Elrington replied “I am truly sensible of the value of your offer, but in Ireland I am so well rewarded for my services, that I cannot think of leaving it on any consideration — there is not a Gentleman’s house to which I am not a welcome visitor.” (*Davies.*)

His figure was tall and well proportioned, his voice strong, manly and pleasing — his surprise in Oroonoko, on unexpectedly meeting with Imoinda, charmed all who saw his action and heard his expression—Macklin spoke to Davies of his excellence in this scene with rapture—Elrington had seen Verbruggen and acted Oroonoko in his manner.

He was the first person that played Zanga in

Dublin, and received the thanks of Dr. Young personally, who held him by the hand a considerable time, and declared he had never seen the part done such justice to as by him—acknowledging with some regret that Mills did but growl and mouth the character—(*Lee Lewes*)—Elrington had likewise a considerable fund of humour—he acted Don Lewis in *Love makes a Man* almost as well as Pinkethman.

(*Chetwood.*)

The management seems to have devolved on Francis Elrington, who was brother to the deceased and who gave satisfaction in several capital characters — on Layfield who was a tolerable actor — and on Griffith.

Owing to some cause or other, the affairs of the theatre soon began to wear an unpromising aspect—however at first they proceeded with spirit, and opened Oct. 5 1732 with the *Island Princess*, an Opera taken from Fletcher's play of the same name.

(*Hitchcock.*)

About this time Madame Violante let her booth for £3 per week to Luke Sparks, John Barrington and Miss Mackey — if Hitchcock be right in saying that the last two were under 10 years of age when they played in the *Beggar's Opera*, they must still have been children — but he was in all probability mistaken in that point.

They opened with the *Inconstant*. Young Mirabel = Sparks : Duretete = Barrington : Bizarre = Miss Mackey :—she had soon after a benefit which brought her £40 — the success of this alarmed the managers of S. A. and caused them to apply to the

Lord Mayor, who, interposing with his authority, prevented the young adventurers from acting any more.

This gave rise to the building of a theatre in Rainsford Street, which was out of the jurisdiction of the Mayor, and in the liberty of the Earl of Meath—this theatre was a neat compact building, capable of containing £100 at common prices, which they never raised but at benefits—the first play performed there was *Love for Love*. Sir Sampson Legend = Moore : Valentine = Husband : Tattle = Ravenscroft : Foresight = Bourne : Ben = Sparks : Jeremy = Rock : Angelica = Mrs. Ravenscroft : Mrs. Foresight = Mrs. Smith : Mrs. Frail = Miss Mackey : Miss Prue = Miss Barnes :—Hitchcock supposes this was in 1732 or 33 — this theatre was under the direction of Husband, who was early attached to the stage, but was 2 years before he could get admission on it — at last he obtained the part of Sir Walter Raleigh in the *Earl of Essex*, in which he acquitted himself so well, that the next day he received ten shillings, the usual stipend of young actors per week — he soon after gained better parts and a larger salary—in 1696 Dogget, being then at Dublin, recommended him to Ashbury as a promising young actor — in consequence of this he embarked for Ireland with Trefusis — he passed and re-passed several times from one country to the other, till he finally settled in Ireland, where he was much respected both on and off the stage. (*Chetwood.*)

Benjamin Husband was at D. L. in 1702 — from 1705-1706 to 1713-1714 he was at Hay. and D. L. — on the opening of L. I. F. in 1714-1715 he joined

Rich, but even there he obtained few parts of importance — he continued at that theatre till 1717-1718—after which he probably settled in Ireland — Chetwood is mistaken in supposing that he did so in 1713.

It is clear from what is said of Richmore in the *Twin Rivals*, and of Freeman in *Woman's Revenge*, two parts which he acted originally, that he was a remarkably stout strong man.

General Advertiser March 20 1746 — Dublin March 11th — Husband, the oldest actor now living (and as such the Father of the Stage) will have a benefit some time before Easter, and Garrick stays on purpose to play for him. (*B. M.*)

Husband was the original Don Philip in *She wou'd and she wou'd not*—Lorenzo in *Mistake* — Offa in *Royal Convert*—Catesby in *Jane Shore*.

He acted *Glendower* — Townly in *London Cuckolds*—Cassander—*Scandal* — Biron — Don John in *Libertine* — Vainlove in *Old Batchelor* — Elder Worthy in *Love's Last Shift* — Constant in *Provoked Wife*.

As S. A. had been for some time in a state of decay, the late Mr. Elrington had formed a design of building a new theatre — no sooner were his intentions known than an ample subscription was entered into by many Noblemen and Gentlemen — a large lot of ground near Aungier Street was purchased, and the first stone was laid May 8 1733—the company in the mean time played at S. A. — Delane and Ryan arrived from London for the after season, and made their 1st app. June 25 1733 in *Macbeth* — *Macbeth* = Delane : *Macduff* = Ryan : they drew a crowded

house, and gave great satisfaction — their next play was the Provoked Husband. Lord Townly = Delane : Manly = Ryan : then followed Henry the 4th and Hamlet — Othello for Delane's benefit, and the Constant Couple for Ryan's — when the theatre closed, in July, they went with the company to Cork.

The usual performers on their return to Dublin opened with what is called a government play — the Manager of the Theatre Royal receives a certain sum annually from government, for the performance of plays on particular nights — on these nights the Ladies are always complimented with the freedom of the Boxes, but only those of the first rank and distinction availed themselves of this privilege — this custom was established on the first rise of the stage in Ireland — these nights were considered as the most fashionable in the season — and so essentially necessary was the presence of the Lord Lieutenant considered on these occasions, that Nov. 4 1714 Tamerlane, which was usually acted on that evening out of compliment to the memory of William the 3d, was by command not to begin, till an entertainment given by the city to the Lord Lieutenant was over.

Nov. 4 1733. Love for Love was acted with the strength of the company, and attended by the Lord Lieutenant, and a very brilliant audience.

These government nights continued fashionable till the management of Barry and Woodward, when for some reason or other, they fell into disrepute, and in Hitchcock's time, they became the very reverse of what they used to be, few persons

of credit resorting to the theatre on these occasions. (*Hitchcock.*)

All Vows Kept — this play was printed and probably acted in 1733 — Herculeo = Jo. Elrington : Trivoltio = Ra. Elrington : Count Ursino = Philips : Vincentio (his son) = Watson : Count Collonni = Fra. Elrington : Bumbardo = Layfield : Pedro = Vanderbank : Lopez = Griffith : Parthenia = Mrs. Bellamy : Ariomana = Mrs. Neale : Lavinia = Mrs. Wrightson : Nurse = Miss Butcher :—Scene Verona —there had been a mortal feud between Ursino and Collonni — the latter had been severely wounded — he is supposed to be dead — he appears to his son, Herculeo, as his own Ghost — and conjures him to be reconciled to Ursino — Ariomana and Parthenia are the twin-daughters of Ursino, and so like as hardly to be known from one another—Trivoltio introduces Herculeo to Ursino as Count Verrua — Parthenia disguises herself as a boy — assumes the name of Romeo — and becomes Page to Herculeo, with whom she is in love — Herculeo is in love with both the sisters, but gives the preference to Ariomana — at the conclusion he marries Parthenia — Trivoltio marries Ariomana — Trivoltio had made a vow never to marry any woman but Lavinia, except it should be one who had saved his life — Herculeo had made a vow to betroth himself to his supposed page rather than any woman, except Ariomana — Ariomana makes a vow rather to choose her greatest enemy than the supposed Count Verrua— Herculeo throws off his disguise— Ursino threatens Herculeo with death, for having, as he believes, stolen Par-

thenia—and Trivoltio, for having assisted him — Ariomana begs Trivoltio's life — Parthenia discovers herself — Vincentio on a sudden falls in love with Lavinia — she had vowed never to wed, unless her father Collonni, should give her away—Collonni enters and gives her to Vincentio—so that All Vows are kept—Bumbardo — Pedro — Lopez and the Nurse are tolerable comic characters — this is on the whole a poor play—it is attributed to Capt. Downes — the author, in the 2d scene of the 5th act, has been guilty of a most gross mistake — he makes Herculeo address his page as Parthenia, instead of Romeo.

Such expedition was used in building Aungier Street Theatre, that it was finished in exactly ten months. (*Hitchcock.*) — it was opened with the Recruiting Officer. Plume = J. Elrington : Brazen = R. Elrington : Bullock = F. Elrington : Kite = Vanderbank : Balance = Layfield : Sylvia = Mrs. Bellamy : Melinda = Mrs. Wrightson : Lucy = Mrs. Reynolds : Rose = Mrs. Moreau — Francis Elrington has been already mentioned—Ralph was another brother of the late manager, and Joseph was his eldest son — his second son, Richard, went also on the stage — much cannot be said in praise of this company— Mrs. Bellamy was mother to the famous George Anne Bellamy, who says that her mother was tall in her person, striking in her figure, and possessed of no small share of beauty, but from an unanimated formality about her, which proceeded from her being brought up among Quakers, she was not well calculated for the stage—however she performed with some degree of reputation.

Chetwood says expressly that this play was acted

March 9 1733-4 — Hitchcock in copying him says simply 1733, without marking that he means O. S.—this at first sight occasions a slight degree of confusion—he also says the 19th of March instead of the 9th, a mistake of no importance, only it shews a want of accuracy in Hitchcock, of which several instances occur.

The expectations of the public were raised very high with regard to this new theatre—the proprietors were Noblemen and Gentlemen of the first rank, who agreed to superintend the concerns of the stage, and endeavour to advance its interests, without the least idea of emolument in return — a Committee was chosen from among them, a Chairman was appointed, and every Saturday they met to appoint the plays, distribute the parts, and settle the other business attending such an undertaking — all the profits, instead of going into the purses of private persons, were to be dedicated solely to the public service—as the scheme extended itself, the best performers were to be engaged, pieces of undoubted merit were to be revived and brought forward, the wardrobe and scenery were to be enlarged, and every decoration adopted to adorn the theatre — Hitchcock greatly commends this plan, and at first it appears very plausible — but it may be doubted whether a Committee be well calculated to regulate the affairs of the stage — and whether Homer's maxim be not peculiarly applicable to the theatre.

Ουκ αγαθον πολυκοιρανιη, εις κοιρανος εσω.

The plan adopted by the Committee failed, through various reasons—they were guilty of a great mistake

in appointing a gentleman of the name of Swan deputy manager, who, by his genteel behaviour, affability, and good nature, gained the esteem of every one—but who was almost a stranger to the affairs of a theatre, and consequently very unfit for this situation—the public soon observed that the company in general had not merit equal to what they had a right to expect—and they found that large sums had been expended on a house badly constructed—experience proved that the architect had failed in accommodating it for hearing and seeing—it required uncommon powers of voice to fill every part of the house, and on full nights many people in both galleries could neither see nor hear—whereas in a theatre properly designed, every person, however disadvantageously placed, should with ease do both. (*Hitchcock.*)

In the ensuing winter Henry the 8th with the Coronation was revived at a great expense—the consequence of which was that Rainsford Street was almost forsaken—but as poverty is the mother of invention, all the wit of that company went to work, and at last produced a *Mock* Coronation at a small expense—it was introduced in the Beggar's Bush, and represented 17 succeeding nights, with great advantage to themselves and loss to Aungier Street—this however was but a temporary relief. (*Chetwood.*)

It might naturally be expected that from the unpromising aspect of the two theatres, no one would be hardy enough to think of a third—yet far from being deterred by these examples, the proprietors of the old theatre in S. A. resolved once more to try their fortune—having strengthened themselves with

some few additional subscribers, they pulled down the old building, and May 19 1735 they laid the first stone of a new theatre with great ceremony.

Highly alarmed at this unexpected stroke, the managers at A. S., at the close of an unsuccessful season, engaged Delane and Giffard, who, after playing some few nights, proceeded with the company to Carlow Races, on their way to Cork. (*Hitchcock.*)

During their absence their antagonists got forward with uncommon dispatch, and S. A. was opened within less than 7 months after the foundation was laid — so eager were they to get money that they began to play before the back part of the house was tiled in, which the town knowing, they had not half an audience the first night, but they mended in this respect by degrees — the part of this theatre appropriated to the audience was more convenient than that in Aungier Street, and contained a fifth part more, tho' it did not appear so to the eye — on the contrary the stage was more cramped for want of room — this theatre was opened Dec. 11th 1735, with *Love makes a Man*. Carlos = Ward : Don Lewis = Wetherhilt : Clodio = Sparks : Sancho = Barrington : Don Duart = Cashel : Angelina = Miss Barnes : Elvira = Miss Boucher : Louisa = Mrs. Ward. (*Hitchcock.*)

Chetwood says Wetherhilt came to Ireland in 1738, but Hitchcock is probably correct, as Wetherhilt's name does not occur at Goodman's Fields after 1734-1735 — Hitchcock by mistake has placed Wetherhilt's name to Don Duart and Cashel's to Don Lewis—see Chetwood p. 74.

Oliver Cashel was at this time a young actor —

some years afterwards Macklin brought him from Bristol, where they had both played in the summer, to D. L. — his first part was Sir Julius Cæsar* in Sir Walter Raleigh, when his best recommendation was his good figure, for fear had nearly deprived him of his voice — he afterwards proved a respectable actor, and excelled so much in Capt. Macheath, as to give the Beggar's Opera a fresh run at C. G. when he was at that theatre—he died at Norwich between 1747 and 1749 — he was taken speechless as he was acting Frankly in the Suspicious Husband, and expired in a few hours. (*Chetwood and Hitchcock.*)

Cashel's 1st app. at D. L. was on Sept. 24 1739 — he continued there two seasons, and acted Freeman in Plain Dealer — Oliver in As you like it, &c. In 1741-1742 he removed to C. G. where he acted Horatio in Hamlet — Bertran in Spanish Fryar — Scandal—Buckingham in Richard 3d — Sempronius — Angelo—Daran—Macheath—King in Henry 4th, pt. 1st, &c.

C. G. 1745-1746. Aboan—Pierre—Col. Woodvil in Nonjuror — Bajazet — Macbeth — Sir Friendly Moral—Frederick in Miser—Roderigo in Pilgrim—King John in Papal Tyranny—Merchant of Venice —Don Pedro in Much Ado—King of France in All's Well — Cymbeline — Bastard in Lear — Cassio — Aimwell —Banquo to Garrick's Macbeth.

1746-1747. Manly in P. H.—Smith in Rehearsal —Norfolk in Henry 8th.

* Not Sir Julius Cæsar, but Carew.

· His name does not occur after this season.

Thus were there three theatres built in Dublin in the space of five years, which would have induced a stranger to think, that its inhabitants were the most theatrical people in the world, yet the reverse was really the case — and the stage was rapidly declining, as Dublin at that time could do no more than support one theatre properly — the contest lay principally between Aungier Street and Smock Alley, for Rainsford Street was so far out of the way, that the company forsook it, after they had occupied it for 3 years — a playhouse ought always to be in as central a situation as possible, in this respect S. A. had the advantage of its rival—A. S. still continued its authority of a Theatre Royal, whilst S. A. was opened by a license from the Lord Mayor, under the direction of Duval — both companies continued through the season, without any material occurrence, with little profit to themselves, and little pleasure to the town.

On the opening of the winter season, both parties continued their efforts with a variety of success — tho' Duval seems to have been the most industrious and fortunate of the two.

In 1737 King Charles the 1st came out with success at L. I. F., which made it an object with both the theatres at Dublin — the moment it was published, copies were sent over, the play was cast, and put into study at both houses — Duval however brought it out first, and acted it to several crowded audiences.

The winter campaigns now seem to furnish very little worth notice — in summer the theatres were

occasionally visited by a few performers of consequence from London, who were allured by the certainty of good benefits—in June 1737 Delane, Halam, and Bridgewater performed at S. A.

Nov. 30 1737 both theatres were closed 6 weeks by order of the Lord Lieutenant, on account of the death of Queen Caroline — the poor performers did not want this additional stroke of ill fortune at the beginning of a season.

In June 1739 Quin, then in the height of his reputation, accompanied by Giffard, played several nights at S. A.—they drew crowded houses to their Spanish Friar and Torrismond—Cato and Juba—Sir John Brute and Heartfree—&c.—Quin's benefit was £126, at that time esteemed a great sum—this Hitchcock says was in 1739, but it is probably a mistake for 1738, as he adds that in June 1739 Delane reinforced with Milward, revisited Dublin and played a few nights at S. A.. where they appeared in Othello and Iago—Tamerlane and Bajazet—Brutus and Cassius—Orestes and Pyrrhus—Young Bevil and Sealand.

Woodward performed for the 1st time in Ireland July 10th 1739 at S. A.—he acted Sir Novelty Fashion, with Harlequin in the Farce, by the name of Mr. Lun Jun.

Miss Woffington had by this time attracted public notice as an actress—she had for some years quitted Madame Violante's booth, and been engaged at Ann. St., where she danced between the acts—on Feb. 12 1736-7 she acted Ophelia, which was her 1st app. in a speaking character—she now began to unveil those beauties and display those graces and

accomplishments, which, for so many years, afterwards charmed mankind—her ease and simplicity in Polly Peachum, with her natural manner of singing the songs, pleased much—her girls were esteemed excellent, and in the *Virgin Unmasked* she brought houses—but she never appeared to more advantage, than when she assumed the other sex—one of the first occasions on which she did this, was for her own benefit in the *Farce of the Female Officer*, after having acted *Phillis* in *Conscious Lovers*.

The dreadfully severe winter in 1739-40 for a long time put a stop to all public diversions—the poverty and distress of the lower classes of the people can scarcely be described—the theatre felt this calamity in its full force, and for near 3 months was entirely closed.

In the following April, just after the opening, Miss Woffington, by the desire of several persons of quality, appeared for the 1st time in *Sir Harry Wildair*, and charmed the town to an uncommon degree—in consequence of which she was engaged by Rich at C. G. the ensuing winter—see C. G. Nov. 6 1740.

Dublin Journal June 28 1740—“Next Monday, the 30th instant, will be acted at the theatre in *S. A. Othello*, for the benefit of Delane, being the “last time but one, of his performing this season.”

In Nov. 1740 *S. A.* opened with the *Funeral*, in which Mrs. Furnival acted *Lady Brumpton*. (*Hitchcock.*)

A Gentleman of rank, who had seen Mrs. Furnival act several capital parts at York, prevailed on the manager of D. L. to engage her—by Chetwood’s recommendation she made her 1st app. in the *Scorn-*

ful Lady—this seems to have been on March 17 1737—she acted Lady Townly for the benefit of herself and Macklin—Chetwood is very incorrect—he says, that no person had acted the Scornful Lady since Mrs. Oldfield's death—Mrs. Heron had played the part twice at least—he adds that Mrs. Furnival could not obtain a single part in Tragedy—which is a still greater mistake.

In 1737-1738 she acted Portia in Cato—Clarissa in Confederacy—Attendant in Agamemnon—Mil-lamant for the bt. of herself and Woodward—Mrs. Sullen.

In 1738-1739 she acted Duchess of Suffolk—Hypolita—Mrs. Clerimont—Goneril—Lady Fidget.

She *seems* to have left D. L. before Oct. 1739, as Mrs. Pritchard at that time acted Lady Fidget—and Mrs. Butler, Clarissa in Dec.—it was *perhaps* in Nov. 1739 that she came out in Ireland.

Mrs. Furnival did not meet with so much success as Chetwood expected, but still she gave promise of being a good actress—the parts at D. L. were so taken up, that she had not a fair opportunity of trying her talents, it was therefore by the advice of the same Gentleman that she went to Dublin, where she became so conspicuous that her loss was much felt when she returned to England—Chetwood speaks highly of her Alicia—Lady Macbeth—Hermione (D. M.) and Zara (M. B.)

Hitchcock says he has been informed by the best judges, that she was possessed of as great abilities as almost any actress that ever appeared, but that she unfortunately did not cultivate them to the best advantage.

About this time Mrs. Bullock's daughter had a benefit at S. A. Feb. 10—Love for Love—Miss Prue to be acted by Mrs. Bullock's daughter—the other parts to the best advantage—she was afterwards Mrs. Dyer—her mother was the widow of Christopher Bullock, and died in Ireland 1739 or 1740.

In Feb. 1741 Gustavus Vasa was gotten up with much care and attention at Aun. St. and performed several nights with great success—as Ireland is not subject to the caprice of a Licensor, this play kept possession of the stage for several years.

S. A. June 4th 1741. Squire of Alsatia. Sir William Belfond = Morgan : Belfond Sen = Elrington : Sir Edward Belfond = Phillips : Truman = Este : Cheatly = Beamsley : Capt. Hackum = I. Sparks : Lolpoop = C. Morgan : Attorney = Husband :—the part of the Squire to be performed by Wetherhilt : Isabella = Mrs. Barry : Teresia = Mrs. Morgan : Lucia = Mrs. Carmichael : Mrs. Termagant = Mrs. Wetherhilt :—with Flora's Opera. Hob = C. Morgan :—Boxes 5s. 5d.—Lattices 4s. 4d.—Pit 3s. 3d.—Gallery 2s. 2d. (*Hitchcock.*)

This bill is incorrect as it omits the part of Ruth, —and wrong, as Belfond *Sen.* is the Squire, not Belfond *Jun.*—as here represented.

Este died Jan. 1742-3—he took some pains in getting the better of his constitution, and succeeded at a time when he might have made some figure on the stage—he was the original Orasmin in *Zara*.

Beamsly (who when a child seems to have played Lockett under Madame Violante) had a good voice,

and was always very perfect—he was decent in many parts and seldom offended.

Isaac Sparks was in person of a superiour height, and had a natural vein of humour which gave satisfaction in Sir Sampson Legend, and many other characters of that cast. (*Chetwood.*)

Charles Morgan came to Ireland in 1737 with his parents, who were both actors, and had brought him up to the stage — he made a great progress in low Comedy, and gave great hopes of perfection—but he took too much liberty with his constitution, and died in his 28th year, in May 1745 — Chetwood adds that Morgan's last app. on the stage was in the preceding Nov., when he acted Beau Clincher on the night that Sheridan played Sir Harry Wildair for the 1st time — Chetwood has certainly mistaken the time when Sheridan acted Sir Harry Wildair — in 1744 he was in England — he might act the part in 1743, but it seems more probable, that it was in Nov. 1745, and that Morgan did not die till 1746 —this supposition exactly corresponds with what Mrs. Bellamy says of Morgan and Mrs. Furnival.

Wetherhilt's father and mother were both on the stage—the former seems to have been quite an inferior actor, his name however stands to Caliban at D. L. June 7 1731 — the latter played several parts—Robert Wetherhilt first distinguished himself by being the original Squire Richard—in 1730-1731 —and 1731-1732 he played small parts at D. L., and was the original Blunt in George Barnwell—in 1732 he acted Francis in Henry 4th at D. L. on Oct. 17 — and made his first app. at Goodman's Fields on

Nov. 13 in Sir Joseph Wittol — he continued at that theatre till the close of the season in 1734-1735—he had acted Lord Foppington (C. H.)—Jack Stocks—Marplot — Roderigo — Sir Novelty Fashion — Osrick, &c.

He was a good actor in Comedy, and supported his parents for several years out of his salary — his company was so desirable, that he made many trials of skill with his constitution—he died June 12 1743 in his 35th year.

While Chetwood was Prompter at D. L. he received a letter from Wetherhilt the father, to excuse his not returning at the opening of the season, as his son was at the point of death — the day this letter was written, the son in all appearance expired — he was stripped, and washed, and laid stretched on a mat, with a basin of salt placed on his stomach, which it seems was then customary—the parents removed to another house — and the windows in the chamber were all set open—about 8 at night, a person was sent with a light to watch the corpse—when she opened the door, the first object she perceived was poor Bob sitting up with his teeth chattering in his head (as well they might) with cold—the woman in her fright dropped the candle, and screamed out “the Devil, the Devil”! — this alarmed another woman below, who ran up stairs to see what was the matter — in the mean time, Bob with much ado had made a shift to get from the bed, and taking up the candle, which lay upon the floor unextinguished, was creeping to the door (*in puris naturalibus*) to call for assistance—which the two women perceiving with joint voices repeated “A Ghost, A Ghost, the

“Devil, the Devil”!—this brought up the master of the house—he and poor Bob soon came to a right understanding—the latter was put into a warm bed—and in 10 days told Chetwood in London the whole story of his death. (*Chetwood.*)

Amidst the general decline of the stage, the managers at A. S. made an extraordinary exertion, and commenced the latter season with a brilliancy never before known in Dublin—they engaged Quin, Mrs. Clive, Ryan and Mademoiselle Chateaneuf—the last was an excellent dancer, and afterwards a singer and actress—Chetwood says he instructed her in Polly Peachum, and that when she returned to France, she used to entertain the audience by singing English Songs, particularly “Rosy Wine” from Comus.

Quin opened in his favourite part of Cato to as crowded an audience as the theatre could contain—next came Mrs. Clive in Lappet, and then Ryan in Iago to Quin’s Othello—Mrs. Clive so far mistook her abilities as to play Lady Townly to Quin’s Lord Townly and Ryan’s Manly—and Cordelia to Quin’s King Lear and Ryan’s Edgar—however she made ample amends by her performance of Nell, the Virgin Unmasked, the Country Wife and Euphrosyne in Comus—which was acted at Dublin for the first time, and had been brought on the stage at D. L. in 1738—Quin of course retained his original part of Comus—and Ryan was the Elder Brother.

As soon as Aungier Street closed, Ryan and Mrs. Clive returned to London—but Quin seems to have attended the company to Cork and Limerick, as he was the next season at A. S.

Duval as usual went to Belfast and Newry.

Both theatres opened in Oct. 1741, when Quin's 1st app. was in Justice Balance (R. O.)—this Hitchcock thinks strange, as it was a government night — but the Dramatic Censor expressly says, that it was a part in which Quin was extremely respectable—he afterwards played—Jaques—Apemantus — Richard —Cato—Sir John Brute—and Falstaff—unsupported — but he afterwards received a very powerful reinforcement—and on Dec. 21st Mrs. Cibber made her 1st app. in Ireland in Indiana to Quin's Young Bevil —her agreement with the proprietors was for £300, which they were well enabled to pay from the money she drew, though to her first night there were not £10.

This extraordinary acquisition could not fail to turn the scale in favour of the theatre, which possessed such capital performers — Quin's Chamont and Mrs. Cibber's Monimia were repeated several times—they played together Comus and the Lady—the Duke and Isabella in Measure for Measure — Spanish Friar and Queen—Horatio and Calista, &c. with uncommon applause, and generally to crowded houses.

After Quin's departure for London, which was in February 1741-2, the Beggar's Opera was often repeated, as Mrs. Cibber was very attractive in Polly.

Duval on his part had not been idle — he engaged Wright, who made his 1st app. in Lear. (*Hitchcock*.)

Thomas Wright was in Giffard's company at G. F. and L. I. F. in 1735-1736—and in 1736-1737 — he

acted Don Carlos in *Alzira*, and Oliver Cromwell in *King Charles the 1st*, originally.

On the passing of the Licensing Act, he went to D. L.

In 1737-1738, he acted *Portius* — *Don Duart* — *Cassio* — *King* in *Henry 4th* — *Antony* in *Julius Cæsar*—*Laertes* — *Escalus* — *Eumenes* in *Siege of Damascus*—*Lenox*—*Acasto*—*Corvino* in *Volpone*—*Young Fashion*—*Sciolto* — *Lord Morelove* — *Cranmer*—*Sharper* in *Old Batchelor*—*Richmond*, &c.

1738-1739. *Archbishop of York* in *Henry 4th* — *Moneses*—*Don Philip* in *She wou'd and She wou'd not* — *Gloster* in *King Lear* — *Belmour* in *J. S.* — *Harcourt* in *C. W.*—&c.

1739-1740. *Don Frederick* in *Chances*.

1740-1741. *Wolfort* in *Royal Merchant* — *Phorbas* in *Ædipus*—*Duke Frederick* in *As you like it*.

On receiving some ill usage from *Fleetwood*, he went to Ireland in 1741 — where he appeared to advantage in several capital characters—he had a good person, a pleasing voice, and understanding to feel what he spoke—besides he was always perfect — he afterwards went with a country company to several parts of Ireland and England — but he had merit sufficient to make him desirable in any regular theatre — (*Chetwood.*)—he was alive in 1749—*Sheriffe*, who was at one time in the Bath company, left behind him some playbills, from which it appears that *Wright* acted *Macbeth* and *Falstaff* at *Carlow* — seemingly in 1760.

Wright with *Mrs. Furnival*—*Wetherhilt*—*Morgan* — *Elrington* and *Isaac Sparks* — composed the prin-

cipal part of Smock Alley company—names too feeble to oppose to those of Quin and Mrs. Cibber.

Duval had also invited over Chetwood, who had been Prompter upwards of 20 years at D. L., and who is said to have executed that laborious and useful office with great credit—to his advice and experience the Dublin stage owed many improvements—by his direction a machinist from London was engaged, who first worked the wings by means of a barrel underneath, which moved them together at the same time with the scenes—this was publicly boasted of as a master piece of mechanism, which was afterwards well understood and constantly practised—(H.)—Chetwood himself says that this machinist altered and improved the stage at S. A.—Chetwood came to Dublin in 1741-1742, tho' no actor himself, yet from being so conversant with the stage, and with the various manners of different eminent performers, he became no bad theatrical instructor—and it was said that Barry and Mrs. Gregory both received the first rudiments of acting from him—he was Prompter to Sheridan, when he became manager—in 1760 he had a benefit—he was then a prisoner for debt, and in a note to the Prologue spoken on this occasion, it was asserted, that his old pupil Barry had, in his greatest distress, refused him any assistance. (B. D.)—Fielding begins his *Eurydice* with “Hold, hold Mr. *Chetwood* don't ring for the “overture yet, the Devil is not dressed”—Mrs. Chetwood was an agreeable actress when the part suited her voice, a tolerable Dancer, and a pleasing Columbine. (*Chetwood.*)

The extraordinary attraction of Quin and Mrs.

Cibber, at Ann. St., obliged Duval to exert every effort to stem the torrent—his endeavours succeeded equal to his most sanguine expectations, and S. A. in turn reigned triumphant—for his latter season he engaged Giffard, Mrs. Woffington and Garrick—either of the latter names would have commanded the attention of the town without any other aid, but such combined powers had never heretofore appeared on the Irish stage.

June 15 1742—Mrs. Woffington opened in Sir Harry Wildair, and charmed her beholders beyond expression—on the following Friday, Garrick made his appearance in Richard the 3d., his name drew crowds, and more were obliged to return than could gain admittance — those who were fortunate enough to succeed, were in raptures at his performance—great as their expectations were, his execution exceeded them—his second part was Chamont, which he repeated — Monimia by Mrs. Furnival — his 3d Lear—Cordelia = Mrs. Woffington, and Edgar = Giffard — on the same evening Garrick acted the Lying Valet—after some few unsuccessful attempts, Ann St. closed with Mrs. Cibber in Andromache, her last time of acting in Ireland.

Garrick, Giffard and Mrs. Woffington continued playing till August 19—during which time they acted Richard the 3d, Henry 6th, and Lady Anne — Clodio, Carlos and Angelina — Pierre and Jaffier, Belvidera = Mrs. Furnival—with Schoolboy by Garrick — then Hamlet = Garrick—Ophelia = Mrs. Woffington—the last time was—Capt. Plume = Garrick : Sylvia = Mrs. Woffington, and Kite by Walker, the original Macheath, who was just gone over.

Tho' Garrick's name was great and much expected from him, yet his success exceeded all imagination—he was caressed by all ranks of people—at the same time it must be acknowledged that Mrs. Woffington was nearly as great a favourite—no wonder then that during the hottest months of the year, the theatre was each night crowded with persons of the first consequence—however the excessive heats proved fatal to many, and an epidemic distemper which prevailed was called the Garrick fever—Garrick and Mrs. Woffington returned to London highly satisfied with the profit and reputation arising from this excursion—and delighted with the civilities they had received from the nobility and gentry—which they always acknowledged in the warmest terms.

There is a point which human perfection can attain, and beyond which it is impossible to go—the managers of both theatres seemed to have reached this ultimatum—they had now feasted the public with the performance of the best actors, Quin and Mrs. Cibber—Garrick and Mrs. Woffington—their resources being thus exhausted, necessity obliged them eagerly to seize on the first novelty which presented itself—Swan, acting manager, and occasional actor, in *Aun. St.*, at the beginning of the season 1742-1743, opened a subscription for 8 of Shakspeare's plays, which however did very little—Duval unmindful of the reputation he had lately acquired, by a single stroke debased the Irish stage to a degree never known before—this was by engaging a company of tumblers and rope-dancers, who, though the first in Europe, should not have been suffered to disgrace the walls of the lowest stage in it—such diversions

are very well in their proper place, but should not be permitted to contaminate the inside of a theatre—however they drew the admiring multitude, and so far answered the end of the manager — but to the credit of public taste, none but the very lowest of the people went to see them, the galleries were crowded, but it was considered as a disgrace to be seen in the boxes—Swan spoke a sensible Prologue on the occasion, which was loudly applauded—previously to this he had engaged several eminent musical performers—and Comus, with new scenery dresses and decorations, came out Jan. 10th 1742-3. Comus = Swan : 1st Spirit = Sparks : Elder Brother = Bardin : Lady = Mrs. Elmy : Pastoral Nymph and Sabrina = Mrs. Arne : Euphrosyne = Mrs. Bailden : 1st Bacchant = Madame Sybille, both pupils of Mr. Arne, who was then in Dublin and conducted the musical department—Swan spoke the Prologue, and Mrs. Funnival the Epilogue — the success which attended Comus amply repaid the manager, and induced him to get up several other musical pieces.

Jan. 29—the part of Richard the 3d was attempted by a young Gentleman at S. A. — he succeeded beyond the most sanguine expectations of himself and his friends—this encouraged him a few days after to undertake the character of Mithridates, in which he so amply confirmed the public opinion, that he threw off the disguise and was announced to the town for a second performance of Richard by the name of Mr. Sheridan.

This gentleman was the son of Dr. Sheridan so well known as the friend of Swift—he had been educated at Westminster, and Dublin, and his friends

wished him to have pursued another course of life—and perhaps it would have been better for himself if he had taken their advice—as the profession he embraced, involved the greatest part of his life in a perpetual round of anxious toil and unceasing fatigue, wherein he experienced every species of ingratitude and ill usage—fortunately however for the Drama, nothing could dissuade him from the stage, and the extraordinary success he met with, amply justified his determination—he was at this time about 23—he repeated Richard for his benefit Feb. 19th to a numerous audience, and shortly after in Hamlet gave fresh proofs of his uncommon talents—the remainder of the season he acted—Brutus*—Carlos in Love makes a Man—Othello—Lord Townly and Cato—the performance of the last character added much to his reputation.

The Summer birds of passage this year were Theophilus Cibber—Mr. and Mrs. Giffard at S. A.—and Havard at A. S.—the former brought money, but the latter was of no particular service.

S. A. Careless Husband. Lord Foppington = T. Cibber: Sir Charles Easy = Giffard: Lady Betty Modish = Mrs. Giffard.

Relapse. Lord Foppington = T. Cibber: Loveless and Berinthia = Mr. and Mrs. Giffard:—after which, T. Cibber acted the Mock Doctor.

Old Batchelor. Fondlewife = T. Cibber: Belmour and Lætitia = Mr. and Mrs. Giffard:—with School-boy by T. Cibber.

* Daily Post March 24 1742-3—On Thursday March 17th Sheridan acted Brutus at S. A. and met with the greatest applause from a numerous and polite audience. (B. M.)

Conscious Lovers. Tom = T. Cibber : Bevil and Indiana = Mr. and Mrs. Giffard.

Rehearsal. Bayes = T. Cibber.

Not satisfied with the reputation justly acquired in Comedy, he exhibited his beautiful person, and attempted to charm with his harmonious tones in Tragedy—accordingly he played Polydore and Lothario much to his own satisfaction—his vanity tempted him even to act Othello, when Wright was Iago, and the Giffards Cassio and Desdemona.

Fair Penitent was thus acted—Horatio = Sheridan : Altamont and Calista = Mr. and Mrs. Giffard.

Envy is the sure attendant on merit—Sheridan's high reputation thus early procured him many enemies—parties were formed against him—but this only served to make him more popular. (*Hitchcock.*)

On July 14 1743, Cato was in the playbill—when Sheridan was nearly dressed, he found that the robe in which he had been used to act was not forthcoming—Sheridan would not play—Theo. Cibber offered to read the part of Cato, and to act Syphax—this proposal was accepted—Sheridan published an address to the town—Theo. Cibber published an answer—Sheridan wrote a second address—to which Theo. Cibber made a reply—these addresses and answers were re-printed in a pamphlet, under the title of “Buskin and Sock.”

Hitchcock has inserted in his work two letters in favour of Sheridan, and dated July 17th—he adds—
 “What gave rise to the above I cannot justly say,
 “but the consequence was, that Sheridan, by particular desire, played Cato at A. S., and received

“ great applause from a splendid audience—the night following the theatre closed.”

The stage had long been in a declining condition—Dublin was not populous enough to support two theatres—if one had a tolerable run of success, ruin was the consequence to the other—salaries were badly paid, business was totally neglected, whilst irregularity and indecorum pervaded the whole—the Public began to be heartily tired of listening to disputes between managers and performers, and constantly witnessing scenes of disorder and irregularity at both theatres—at last what every disinterested lover of the Drama had long wished, took place—the proprietors of both theatres, convinced by sad experience that they had been playing a losing game, and wearied out with unprofitable disputes, concluded it would be for their mutual advantage to unite interests and perform in *Aun. St.* only—this salutary expedient however did not answer the end proposed—in forming a new company out of the two old ones, it became necessary to reject many—these thinking themselves aggrieved, had the address to obtain the old lease of *S. A.*, and took possession of it, determined, desperate as their situation was, to form an opposition—as their numbers were too few to play any piece, they proposed to a little company acting in the North to join them, who, elated with the hopes of reaping fame and profit in the metropolis, hastily repaired bag and baggage to Dublin—from such a reinforcement little could be expected—luckily however for them Sheridan had not acceded to the terms offered to him at *A. S.* which were £100 for playing till the benefits commenced, and the same

sum ensured to him for his own benefit—these he rejected, and with some degree of reason, as they were £50 less than Mrs. Furnival's salary, and also less than Madame Chateaufneuf's.

Sheridan saw with concern the fallen situation of the stage, and thus early formed a design of removing its disorders and reforming its abuses—to accomplish this romantic project, his ambition led him to aspire to the government of the whole—he insisted on the sole management of the theatre, and in return he offered to secure the proprietors £500 a year—this they rejected with disdain, and he immediately went over to the other party at S. A., who opened a few days after with Richard the 3d thus advertised—
 “ King Richard = Sheridan : King Henry = Elrington : and all the rest of the parts by persons who “ never appeared on this stage”—among these new performers were Mrs. Storer, who played Lady Anne, and Mrs. Mynitt, who was the Queen—much cannot be said in favour of the remainder—Mrs. Storer had an agreeable person, and was afterwards at C. G.—her forte was singing—Mrs. Mynitt had a good person and an excellent voice. (*Hitchcock and Chetwood.*)

Hitchcock says—“ a paper war soon ensued between the rival theatres, in which each party as usual laid the blame on the other—a short time however determined the dispute—the party Sheridan had espoused were so destitute of merit, that his utmost exertions were insufficient to support them—so after a struggle of a few weeks, he accepted of a capital engagement at D. L., and left

“Dublin in 1743-4”—Hitchcock is incorrect—Sheridan made his first app. on the English Stage at C. G. March 31 1744—he was not engaged at D. L. till the next season.

On his withdrawing of himself opposition ceased—a few of the principal actors of S. A. were taken into favour, and the united companies played occasionally at each theatre—every thing went on in the usual train—bad management with the constant attendants, irregularity and poverty, still prevailed.

At this unfortunate juncture did Barry make his 1st app. on the stage—S. A. Feb. 15 1743-4. Othello. Othello = Barry, his 1st app.: Iago = Wright : Duke = Vanderbank : Brabantio = Beamsly : Roderigo = Morgan : Cassio = J. Elrington : Desdemona = Mrs. Baily : Æmilia = Mrs. Furnival—N.B. by order of the proprietors tickets given out for this play at An. St. will be taken at S. A.—the character of Othello was judiciously chosen—Barry’s person was happily adapted to represent the noble Moor ; and his powers to delineate the various transitions of love, jealousy, rage, and tenderness, which peculiarly mark the part—it is impossible to conceive a more perfect figure than he at this time possessed—to which was added a voice the most harmonious—his carriage and action, tho’ far from finished, were by no means ungraceful, and in both of these time made a wonderful improvement—his next character was Pierre.

Aungier Street Feb. 6 1743-4. Mrs. Furnival’s bt.—Merchant of Venice revived, as written by Shakspeare—the part of Portia to be performed by Mrs. Furnival : Bassanio = Ralph Elrington : Antonio = J. Elrington : Tubal = I. Sparks : Launcelot

=Barrington : Gobbo = Morgan : Nerissa = Miss Bullock : Jessica = Miss Douglas : the part of Gratiano to be performed by Sparks : the part of Lorenzo, with songs proper to the character, by Lowe : and the part of Shylock the Jew to be performed by Wright—with Virgin Unmasked—the part of the Virgin to be performed by Mademoiselle Chateaufort, her 1st app. in that character — Quaver to be performed by Lowe.—(*Hitchcock.*)—this bill is a good specimen of the different modes in which the superiour and inferiour performers were advertised—except that Hitchcock prints all in the same sized type—whereas the size of the letters in the bills was (as Chetwood tells us) the distinguishing characteristic of merit.

There can be no doubt, but that the death blow which Macklin had lately given to the Jew of Venice in England, was the cause of the revival of Shakspeare's play in Ireland, where in all probability it had not been acted before, since the Restoration.

May 23 1744 for the benefit of Mr. P. Morris, at S. A. Woman's a Riddle. Sir Amorous Vainwit = Sparks : Vulture = Morris : Courtwell = R. Elrington : Col. Manly = J. Elrington : Aspin = Barrington : Miranda = Mrs. Pasqualino : Lady Outside is omitted—with Devil to Pay. (*Hitchcock.*)

Mrs. Pasqualino was first married to Ravenscroft, and then to an Italian—in some verses written on her leaving of the Stage she is complimented on her performance of Desdemona—Belvidera—Monimia—Millamant and Lady Betty Modish—she is said to be

“ Mature in judgment, far above her age
 “ And what’s more wond’rous, virtuous on the
 “ stage.” (*Chetwood.*)

The managers began the winter season in high spirits having such a powerful addition to their company as Barry, and being reinforced with Foote, who made his first visit to Ireland at this time—he brought a few crowded audiences, and was well received.

Cooke in his *Life of Foote* does not mention his being in Ireland at this time—but Hitchcock is probably correct—Cooke is certainly wrong in saying that Foote was engaged at D. L. the next winter after his first appearance—that is in 1744-1745.

Barry performed but seldom—when he did, it was generally to good houses—his new characters were Lear — Young Bevil — Henry 5th — Orestes and Hotspur.

Gustavus Vasa was acted several nights with tolerable success. (*Hitchcock.*)

On Dec. 19 1744 Dyer of S. A. was married to Miss Harriet Bullock—on Dec. 24 Bardin was stopped by four persons—he took two, and two ran away on his presenting a pistol—(*British Museum*)—when Victor (probably in 1753) was desired to hear Mrs. Gregory rehearse Alicia previously to her going on the stage, Bardin, who had lately retired, was provided to go through the scenes with her as Hastings. (*Victor.*) •

Notwithstanding the pains taken to avoid an opposition, the performers, who were before mentioned

as being excluded on forming the new company, being driven from S. A. grew desperate, and as their last resource hastily erected a little theatre in Capel Street—having obtained permission of the Lord Mayor, they styled themselves the City Company of Comedians, and being joined by a few discontented actors they opened Jan. 17 1744-5 with the Merchant of Venice. Shylock = Wright : Antonio = Townsend : Bassanio = Marshall : Gratiano = Hall : Lorenzo = Corry : Launcelot = Morgan : Tubal = Bourne : Portia = Mrs. Brouden : Nerissa = Mrs. Phillips : Jessica = Miss Lewis :—tho' there were a few persons of merit in this new company, as Wright, Bourne and Morgan, yet being destitute of wardrobe and scenery they stood no chance against the regular theatre, and after languishing a few years sunk into obscurity. (*Chetwood and Hitchcock.*)

Capel Street theatre however at first got money—it was built under the direction of an extraordinary man, who to distinguish him from a namesake was called Harlequin Phillips—and who played the Welch Collier in the Recruiting Officer and the Drunken Colonel in the Intriguing Chambermaid with applause.

Being arrested when he was in London, he persuaded the Bailiff in whose custody he was, that he would send for six dozen of wine that he had, and proposed to allow him sixpence a bottle for the privilege of drinking it in his own chamber—accordingly the wine was pretended to be brought the next morning by a porter, who affected to come in heavily laden with an empty hamper, and to go out lightly with Phillips on his back—he was dishampered at

an alehouse near the water side, crossed the Thames and soon after embarked for Ireland—he was very fond of this trick, which was contrived long before he was taken, to be ready for such an emergency.

He afterwards showed them a Harlequin's trick at Dublin, and made his escape with the wife he had there (who was no bad actress) back to England—but he did not forget to take more money than his own along with him. (*Chetwood.*)

Towards the close of this winter, the proprietors of A. S. and S. A. theatres finding their affairs beyond their power to retrieve, and the stage reduced to the lowest ebb—as their dernier resort and at the request of the public, solicited Sheridan to return and take upon him the sole direction of the theatre, offering to invest him with unlimited authority to act as he thought proper—this was the only atonement in their power for a long series of ill conduct, and imprudence, but this indeed compensated for all their former errors—when both parties are willing, preliminaries are soon adjusted—every thing being settled to Sheridan's entire satisfaction, he came to Dublin in May and performed a few nights in conjunction with Barry. (*Hitchcock.*)

Victor says that the theatres had been for many years under the direction of 36 nobles and gentlemen, who called themselves proprietors—and they had been under the management of one artful man, who acted as their agent, and who, by his intrigues governed all in the most base, as well as arbitrary manner—Sheridan called a full board of the proprietors, and his first motion was, to displace their old agent, against whom he had prepared several articles

of impeachment—and the whole company of actors and others by way of evidence to support them—the proprietors very soon gave up their agent. (*Victor's 47th letter.*)

Victor adds that soon after his arrival in Dublin he was introduced to Sheridan, who by letter of attorney gave him equal power with himself to direct in the business of the company, and to be treasurer.

This agreement however seems not to have taken place till 1746-1747 — Victor in his 64th letter says —“ I set off for Ireland in the year 1745,* to settle
 “ my accounts with my linen manufacturers * * my
 “ friend Garrick offered me a benefit play *as an au-*
 “ *thor who had wrote for that stage*—and performed
 “ the part of Hamlet, which the Lord Lieutenant
 “ honoured with his presence, and by which I cleared
 “ above £100—during my stay of four months—be-
 “ sides settling my affairs of business, I employed
 “ my leisure hours in looking into the state of the
 “ theatre, and then formed my design of making
 “ Dublin my place of residence — I went back to
 “ London with Garrick in May, and returned with
 “ my family the October following.”

* Victor means 1745-1746—of course he uses the Old Style.

1745-1746.

Sheridan, having thus attained his utmost wish, was anxious to engage such a company as would from its merit ensure success — Miss Bellamy, a young actress then rising rapidly into fame, was applied to, and such advantageous terms offered her, as she readily embraced—tho' all the incidents related by this extraordinary Lady in her Memoirs are not strictly true, yet it is certain that she was then considered as a very valuable acquisition to the Irish stage—— but Sheridan's grand object was, if possible, to engage Garrick—tho' he was now sole manager of the Irish stage, and was seconded by such an actor as Barry, whose line of acting did not interfere in the least with his own, yet with a disinterestedness and public spirit seldom shown, he used every effort to engage the only man of whose uncommon talents he had reason to be jealous. (*Hitchcock.*)

But this was a delicate point to compass, as there had been a sort of rivalry and coolness between them before Sheridan left London — however he wrote to Garrick and offered to divide the profits of the theatre with him, after deducting the necessary expenses, frankly adding at the same time, that he must expect nothing from his friendship, but all that the best actor had a right to command he might be certain should be granted.

Garrick was at Col. Wyndham's when he received this letter,— after looking it over, he put it into the Colonel's hand, saying "this is the oddest epistle I ever saw in my life"—"It may be an odd one" (the Colonel replied, after he had read it) "but it is surely an honest one—I should certainly depend upon a man who treated me with such openness and simplicity of heart."

When Garrick arrived at Dublin, he soon had a meeting with Sheridan, who offered to fulfil his promise of sharing profit and loss—but Garrick insisted on a stipulated sum for playing during the winter—to this Sheridan objected, and said his proposal was the most reasonable, as Garrick would then receive as much money as he earned, and others would not be losers — whereas in the other case, he might be the only gainer — after some little dispute, which Sheridan decided by taking out his watch and insisting upon an answer in a few minutes, Garrick submitted. (*Davies.*)

This important business being thus settled, the manager entered into the arduous and then esteemed chimerical plan of reforming the stage — happily nature had endowed him with the most essential requisites for this difficult undertaking — his temper was remarkably mild and gentle—tho' he always endeavoured to demonstrate the propriety of his regulations rather than to command, yet he was resolute in enforcing compliance to whatever he was assured was right—his understanding was clear, and his education enabled him to see things in their proper light.

It may naturally be supposed that he had at first

many difficulties to encounter — the stage had long been under the direction of 7 managers, whom the town in derision called the 7 wise men—bad habits confirmed by time were hard to be eradicated—performers were unused to regularity, and the taste of the town was palled and vitiated—nevertheless when the work of reformation was a little advanced, the task grew much easier—his methods were so gentle, and at the same time so salutary, that they carried conviction with them—the good sense of the actors pointed out to them the propriety of the manager's conduct, and the necessity there was of conforming to his directions — he constantly attended the rehearsals, and the most trifling incident of the night's performance was not omitted at the last morning's practice—and tho' the strictest attention was required, yet were the rehearsals so reasonably appointed, that it was in every person's power to comply—and seldom was he under the disagreeable necessity of being obliged to enforce obedience by forfeits — a method to which he had a particular dislike.

At rehearsals his great judgment and knowledge of the stage amply qualified him for an instructor—his regulations were so proper and conveyed in so pleasing a manner, that they were irresistible — his highest ambition seemed to center, in being considered as the father of his company.

The minutiae of the stage were diligently attended to—his decorations were truly elegant and his plays were dressed with characteristic propriety — indeed he has frequently been blamed for launching into expenses, which the profits of the performances were

unable to repay—upon the whole it may with confidence be asserted that during Sheridan's management, plays were conducted in a style equal in most respects to any the British stage ever produced—how meritorious then was the man, who raised the Irish stage to such an eminence !

It must not however be imagined that all this was accomplished in a day—it was the work of years—perfection is only to be attained by perseverance—and it is worthy to be remarked, that his conduct in the last day of his management was as assiduous and laudable as in the first.

Non-payment of salaries he knew was the radical source of disorders — for who would attend rehearsals, or take pains in their profession, when they were uncertain of any recompense, and perhaps had not even the means of subsistence?—the former poverty of the actors had begotten carelessness and indifference, and in the end had driven many to disgraceful actions, which nothing but necessity could excuse.

It is scarcely credible, though strictly true, that before Sheridan's time, Isaac Sparks had but 12s. per week — Dyer, 8 — Elrington a guinea, and the rest in proportion, — miserable as these pittances were, they many weeks received not above half their respective demands—perhaps the following anecdote, though from unquestionable authority, will hardly be believed — the acting managers as they were called, were so reduced in their finances and exhausted in their credit, that they were once obliged to repair to the theatre on the evening of a play dinnerless— the

first shilling that came into the house they dispatched for a loin of mutton — the second for bread — the third for liquor, and so on till they had satisfied the demands of nature.

Sheridan not only raised most of the actors' pay, but also established a fund for the regular discharge of salaries and tradesmen's bills—this rule he never deviated from—and amidst all his distresses on the wreck of his fortune in 1754, he could, with an honest pride, publicly boast in a pamphlet he then published, that “Every Saturday saw the weekly salary of each person discharged at the treasurer's office, and that the books of that office would show at the close of the account last Saturday, that there was not a demand upon him of any performer whatever, from his first undertaking the management, to that hour, left unpaid.”

Hitchcock says that Sheridan opened the theatre early in Oct. 1744—this is a shameful mistake, as it is not only contrary to the real fact, but to what he himself states elsewhere.

Hitchcock adds—“the company consisted of Garrick—Barry—Lacy — Elrington — Mrs. Furnival and Miss Bellamy—besides many others of merit —such as Walker—Frank Elrington—Morris—Bardin—Sullivan—Vanderbank—Beamsly— Mrs. Walker—Mrs. Storer—Mrs. Elmy— Miss Jones, &c.”

Hitchcock has omitted the name of Morgan, because Chetwood supposes that Morgan died in May 1745—but Mrs. Bellamy expressly says, that he was alive, when the ludicrous affair between her and Mrs. Furnival took place—that is in the

season 1745-1746 — the Nov. in which Morgan acted Clincher to Sheridan's Sir Harry Wildair, was probably the Nov. of 1745 — Sir Harry Wildair was so totally out of Sheridan's line, that one could hardly have supposed him to have played the part before he was manager.

Frank Elrington died in 1746 — of Walker and Mrs. Walker—Sullivan — Vanderbank — and Miss Jones, Chetwood who published his little vol. in 1749 makes no mention—Morris had been brought up by Madame Violante and had been in several theatres in England and Ireland— he acted several old men's parts very well —sang tolerably —was esteemed a good Teague and an excellent Pierrot— he was also a dancer. (*Chetwood.*)

Vanderbank died in England — the General Advertiser for Nov. 30 1750 says — “ On Friday died “ at the World's end, Vanderbank, a celebrated “ Comedian” (*B. M.*)—this was perhaps the place mentioned by Congreve in *Love for Love*.

For Mrs. Elmy see the end of C. G. 1761-1762.

After the theatre had been open about a month, Sheridan brought out Miss Bellamy, Nov. 11th at A S., in the Orphan—Castalio = Barry : Chamont = Sheridan : Polydore = Lacy : Monimia = Miss Bellamy :—as a promising actress she pleased much— her second part was Desdemona to Sheridan's Othello.

Garrick did not come forward till the novelty of the other performers was in some measure abated — his 1st app. was at S. A. Dec. 9th in *Hamlet*. Queen = Mrs. Furnival : Ophelia = Mrs. Storer :—

his reception was such as his extraordinary merit deserved.

Garrick and Sheridan played Richard — Hamlet, &c.. alternately, and to give a peculiar strength, they agreed each to play Iago to Barry's Othello.

Orphan. Castalio = Barry : Chamont = Garrick : Polydore = Sheridan : Acasto = Beamsly : Monimia = Miss Bellamy.

The strongest play was the Fair Penitent. Lothario = Garrick : Horatio = Sheridan : Sciolto = Beamsly : Calista = Mrs. Furnival : Lavinia = Miss Bellamy—Barry is said to have played Altamont so finely, as to have made that character equally respectable with Lothario and Horatio. (*Hitchcock.*)

This observation has been frequently repeated — but surely it must be understood with some grains of allowance—that Barry played Altamont better than the part was ever played either before or since, it is easy to conceive—but that he made Altamont equal to Garrick's Lothario and Sheridan's Horatio cannot be *strictly* true.

Hitchcock says — “ the characters which Garrick played were in the following order—Hamlet, Richard, Bayes, Archer, Lothario, Macbeth, Lear, Bastard in King John, Sir John Brute, Schoolboy, Chamont, Orestes, Othello, Iago, Hastings, and Sharp in his own Farce of the Lying Valet — the two last were for his own benefit, and the last time of his ever performing in this kingdom.”— Garrick arrived in Dublin Nov. 24, and played Bayes for his bt. Dec. 20—(*British Museum*) — the bt. which Hitchcock mentions must have been his 2d

bt. — Othello certainly was the last character which he played in Ireland—in Brooke's works we have a Prologue to Othello, written by him, and spoken by Garrick—it begins thus—

“ My term expired with this *concluding play*,
“ *I've cast the Buskin and the Sock away.*”

These lines make it clear that this Prologue, as it is called, was an Epilogue—Garrick proceeds—

“ Mamma” cries Miss, “ who is that Little
Master ?

“ Zouns” says the Captain, “ what is that *Othello* ?

“ Ha, ha, ha!—

“ A good joke, damme—a rare Hulking Fellow !”

Garrick concluded with—

“ May Chesterfield return to bless your sight.”

The Earl of Chesterfield was Lord Lieutenant of Ireland during the time of the Scotch rebellion — while he continued in office, he executed the duties of it with a vigilance, attention, and fidelity, which gave the most perfect satisfaction to the Irish nation, and endeared his memory to them—the violent measures which were proposed to him at the breaking out of the rebellion, respecting the Catholics, he rejected with indignation— on the contrary, he treated them with a mildness and moderation, which engaged their affection and confidence—so well assured was he of the peaceable and loyal disposition of the nation at large, that he treated with pleasant ridicule the information brought to him by a Gentleman high in office, who, with marks of evident consternation,

told his Excellency that the people in Connaught were certainly *rising* — the Earl, with perfect calmness and composure, replied, “It is now nine o’clock, “and time for them to rise — I therefore incline “to believe your intelligence true.” — (*Belsham*)— The Scotch rebels were completely defeated at Culloden on the 15th of April, and Lord Chesterfield arrived in London on the 30th. (*London Magazine.*)

To Sheridan’s credit it should be observed, that through the whole connexion between him and Garrick, such was his strict adherence to his engagements, and open unreserved behaviour, that they parted good friends, Garrick acknowledging that he was the man of honour and the Gentleman.

On May 3d Garrick left Ireland, and in company with Victor returned to London, highly pleased with a trip, which surpassed his expectations, both in fame and profit.

While he was in Dublin, he generously bore testimony to Barry’s growing merit, in several letters written to his friends in London, assuring them that he was the best lover he had ever seen.

About a fortnight after Garrick’s departure, Sheridan closed his first season, the most honourable and brilliant that had ever marked the Irish dramatic annals. (*Davies—Victor and Hitchcock.*)

Mrs. Bellamy’s Apology for her Life, as has been before observed, is full of mistakes—one instance of which is, that she speaks of acting with Barry at Dublin the following season as well as the last, tho’ it is certain that Barry was then at D. L.—the anecdotes however that she relates about herself may be

true, tho' she mistakes the time when they happened.

Miss Bellamy being the natural daughter of Lord Tyrawley was much noticed at Dublin, particularly by the Hon. Mrs. Butler—in her agreement with Sheridan she had particularly stipulated that she should play Constance—and when King John was put into rehearsal, Sheridan, mindful of his promise, meant her to act the part—but Garrick strenuously opposed it, as her youth and inexperience rendered her very unfit for the character—Garrick carried his point and Mrs. Furnival played Constance enraged at this, Miss Bellamy flew to her patroness Mrs. Butler, who, notwithstanding her partiality for Garrick, sent round to her friends to request they would not go to the play the evening King John was performed—this lady had great influence in the fashionable world—her house was frequented by most of the nobility, and as she frequently gave balls, the young ladies, who were usually invited, readily complied with her request on this occasion—and King John was acted to a thin house to Garrick's mortification.

Not content with this, when Garrick asked Miss Bellamy to act Jane Shore for his benefit, she absolutely refused, saying that if she was too young to act Constance, she was of course too young to act Jane Shore—Garrick, finding his entreaties ineffectual, prevailed on Mrs. Butler to use her influence with Miss Bellamy—to whom also he wrote a ridiculous note—this he directed “To my soul's Idol, “the beautified Ophelia,” and delivered it to his servant with orders to carry it to Miss Bellamy—the

fellow, having something else to do, gave the note to a porter, and he, not knowing where Ophelia lived, carried it to his master, who happened to be a news-man—and next day it appeared in the public prints, which was a second mortification to Garrick.

When he called on Mrs. Butler to take his leave, she put into his hands a sealed packet, saying it contained her sentiments — and enjoining him not to open it, till he had passed the Hill of Howth — Garrick took the packet with a significant air, concluding that it contained not only a valuable present, but also such a declaration of tender sentiments, as her virtue would not suffer her to make known to him, while he continued in that kingdom—Garrick was so disappointed when he opened the packet, and found that it contained nothing, but Westley's Hymns and Swift's discourse on the Trinity, that he threw them both into the sea.

All for Love was revived. Antony = Barry : Ventidius = Sheridan : Cleopatra = Miss Bellamy : Octavia = Mrs. Furnival:—when the manager was in London he had purchased a superb suit of clothes which had belonged to the Princess of Wales, and had been only worn by her on the birth-day—this was made into a dress for Cleopatra, and to render it still more magnificent, Mrs. Butler's jewels were sewed on it—Mrs. Furnival, in going to her own dressing-room, passed Miss Bellamy's, the door of which stood open—seeing this rich dress lie thus exposed and no one near it, she carried it off with a determination to appear in it herself—Miss Bel-

lamy's maid, on finding the dress gone, ran about the theatre like a mad woman, enquiring of every body, whether they had seen any thing of it—at length she was informed that Mrs. Furnival had gotten possession of it—she at first demanded the dress with tolerable civility, but meeting with a peremptory refusal, she proceeded from words to blows, and would probably have incapacitated Mrs. Furnival from acting that evening, if assistance had not intervened—when Miss Bellamy came to the theatre, she found her maid in the greatest distress, in which she was so far from participating, that she had a secret pleasure in the expectation of what the result would be — however she sent for the jewels — Mrs. Furnival, rendered courageous by Nantz, and the presence of her paramour Morgan, *who was not then dead*, sent her word she should have them after the play was over—Miss Bellamy had no resource but to appear in a plain dress—every transaction that takes place in the theatre, and every circumstance relative to it, is publickly known in Dublin—the report of the richness and elegance of Miss Bellamy's dress had been universally the subject of conversation for some time before the night of her performance—when, to the surprise of the audience, she appeared in white sattin—Mrs. Butler was in the stage box, and seemed not able to account for such an unexpected circumstance, and not seeing Miss Bellamy adorned with the jewels she had lent her, she naturally concluded she had reserved her finery for some future scene—when Miss Bellamy entered the green-room, the manager, who expected to see her splendidly dressed, expressed with some warmth his

surprise at a disappointment which he could only impute to caprice—Miss Bellamy coolly told him “that she had taken the advice Ventidius had sent by Alexas, and had parted with both her jewels and clothes to Antony’s wife”—Sheridan could not conceive her meaning, but as it was then too late to make any alteration, he said no more on the subject—he was not however long at a loss for an explanation, for going to introduce Octavia to the Emperour, he discovered the jay in all her borrowed plumes—an apparition could not more have astonished him—he was so confounded that it was some time before he could go on with his part—at the same instant Mrs. Butler exclaimed aloud “Good Heaven, the woman has gotten on my diamonds”—the gentlemen in the pit concluded, that Mrs. Butler had been robbed of them by Mrs. Furnival—and the general consternation occasioned by so extraordinary a scene is not to be described—but the house observing Sheridan to smile, they supposed there was some mystery in the affair, which induced them to wait with patience to the conclusion of the act—as soon as it was finished, as if they had been all animated by the same mind, they cried out, “No more Furnival! no more Furnival!”—the fine dressed lady disappointed of the applause she expected to receive for her dress, and hooted for the impropriety of her conduct, very prudently called fits to her aid, which incapacitated her from appearing again, and the audience had the good nature to wait patiently till Mrs. Elmy, whom curiosity had led to the theatre, had dressed to finish the part. (*Mrs. Bellamy.*)

What Mrs. Bellamy says of Mrs. Furnival’s drink-

ing was probably not without foundation, as it perfectly agrees with what Hitchcock says of her.

Hermon, Prince of Choræa—this T. was printed at Dublin in 1746—it seems not to have been acted—or at least not at the time of publication—it was written by Dr. Clancy, who was blind and who had acted Tiresias at D. L. April 2 1744—Three years before the play begins, Hermon had left China—his sister, Elzora, was at that time Empress—she was afterwards murdered by the Emperour—Hermon returns in disguise, having been enjoined by his father to perform sacred rites at the tomb of Elzora—he strikes the tomb, and Oria arises from it as Elzora—she orders him to kill the Emperour—this was a contrivance of the Priests—the apparition makes a strong impression on Hermon's mind, but he does not like to become an assassin—the throne of China is said to be destined to him who shall wed Imma, the last descendant of Tohu—the Emperour wishes to marry her—she prefers Icaon, who is a pirate, and at the head of a powerful army—she arrives in his camp, and is married to him—Oria stabs the Emperour, supposing him to be Xury—Imma turns out to be in reality Aliza, and the daughter of Icaon—Cosca was the wife of Icaon, who at that time was called Gasper—the real Imma had been committed to her care when a child, and she had exchanged her own daughter for Imma—Icaon orders the supposed Imma to be put to death—he is defeated and killed by the Tartars—at the conclusion, Hermon becomes Emperour of China, and is united to the supposed Aliza—that is to the true Imma—this is a poor play—the plot is complicated, and very improbable—

particularly as to the death of the supposed Imma—the language is, in general, harsh and unnatural.

General Advertiser April 14 1746 — the new T. called Hermon, Prince of Choræa, or the Extrava-gant Zealot, which was greatly applauded in Ireland, will be republished here (London) to-morrow.

(*British Museum.*)

Hitchcock does not notice this play, but says that Dr. Clancy's other Tragedy, called Tamar Prince of Nubia, was played, and soon after consigned to oblivion—see vol. 1st page 105.

1746-1747.

Previously to the opening of the theatre for the winter season, Victor was become deputy-manager and treasurer, a situation for which he was well qualified.

Victor recommended the manager to revive Romeo and Juliet, but he preferred Much ado about Nothing, which was accordingly revived, but with little success—Sheridan and Miss Bellamy probably acted Benedick and Beatrice.

Romeo and Juliet came next—Sheridan and Miss Bellamy—the former had never much of the lover in his composition and was very unfit for Romeo—(*Victor.*) to make the matter still more moving, he took the celebrated speech about Queen Mab from Mercutio, and added it to his own part. (*Dramatic Censor.*)

Tho' Sheridan was a sensible man, yet he does not seem to have made *γνωθι σεαυτον* his study—few performers have acted parts more out of their proper line than he did—for this the exigencies of his theatre are some excuse, but hardly a sufficient one—previously to this he had acted Sir Harry Wildair—Benedick—Young Bevil—Chamont and Polydore—he afterwards acted Varanes—Faulconbridge—Young Norval—Osmyn—Sir Charles Easy—Valentine—Archer—and Ranger.

Romeo and Juliet was performed 9 nights to great houses—as Sheridan is said to have made an alteration of this play, it was no doubt done on this occasion—Garrick's alteration did not appear till some time after—nor was Theophilus Cibber's printed till 1748, but Sheridan had probably seen it at the Hay. in 1744.

Æsop was acted at S. A. Jan. 19th—*Æsop* = Sheridan : Doris = Miss Bellamy—a gentleman of the name of Kelly went into the pit enflamed with liquor (an indecency at that time too frequent in Dublin) and climbing over the spikes he got on the stage, and very soon made his way to the green-room, where he addressed Mrs. Dyer, a perfectly modest woman, in such indecent terms aloud, as made all the actresses fly to their dressing-rooms—he followed

one of them thither, but being repulsed by the door, he made such a noise there, as disturbed the business of the scenes—Miss Bellamy, whom he had pursued, was then wanted on the stage, but afraid to come out till Sheridan went to the door with the servants of the theatre and a guard, whom he ordered to take Kelly away, and conduct him back from whence he came—this was done without the least resistance on his part—but when he arrived in the pit, he took a basket from one of the Orange women, and on Sheridan's coming on the stage, he threw oranges at him and hit him with one of them—Mrs. Bellamy says the blow was so violent as to dent the iron of the false nose, which he wore, into his forehead—Sheridan on this addressed the audience for protection—some gentlemen in the pit, who were acquainted with Kelly, silenced him with difficulty, but not till he had called the manager scoundrel, rascal, &c.—Sheridan with most becoming spirit and propriety answered “I am as good a gentleman as you are”—after the play Kelly found his way to Sheridan's dressing-room, and there to his face and before his servants called him the same abusive names—this provoked Sheridan to give him some blows, which Kelly took very patiently—but when he went to the club of his companions that night, he falsely said that Sheridan's servants held him, while their master beat him—they were so incensed that *a scoundrel player should beat a gentleman*, that a party was directly formed—a powerful fighting party, and the next day all persons were threatened openly in every coffee-house, who dared to look, as if they were inclined to take the part of Sheridan.

His name being in the bills some days after for the part of Horatio, several letters, cards and messages were sent him, warning him not to leave his house that evening, and to take particular care to be well guarded even there—he followed that friendly advice—and when Dyer went on the stage to apologise for his not performing of the part, and to acquaint the audience with his reasons—at that instant about 50 of the party, with Kelly at their head, rose up in the pit, and climbing over the spikes got on the stage—they then ran directly to the green-room, from thence to the dressing-rooms, broke those open that were locked—ran up to the wardrobe and thrust their swords into all the chests and presses of clothes, by way of *feeling* as they said, if Sheridan was there—after many such acts of violence, a party went off to his house, but on finding he had provided for their reception, they thought proper to retire.

The next day was spent in furious parties and violent threatenings in all public places—two days after, Victor published a letter in Faulkner's Journal in vindication of Sheridan, but without his knowledge—among other things he mentioned that Lord Chief Justice Lee had declared from the Bench (in consequence of the riot at D. L. 1743) that it was his opinion, that “*a continual hissing was a manifest breach of the peace, as it was the beginning of a riot.*”

Previously to all this, Victor had loudly and publicly exclaimed against the impropriety of admitting every idler, that had a laced coat, behind the scenes—the young men of the University were in the habit of crowding to every morning rehearsal,

and the actors were sometimes obliged to rehearse within a circle of 40 or 50 of these young gentlemen, whose time ought to have been otherwise employed—Victor had proposed several methods for redressing these grievances, which were all objected to by the manager as too dangerous to be put into execution at Dublin—his common reply was “ You forget yourself, you think you are on English ground.”

Thus things continued till Kelly made his attack on Sheridan—during the month this dispute lasted, there were as many pamphlets published as would make a large 8vo. volume—the whole city, nay the whole kingdom, were engaged in this quarrel, which not only threatened the ruin of all those whose bread depended on the theatres, but the lives and fortunes of many without doors, who were rash enough to engage in Sheridan’s cause—on this occasion a noble spirit was raised, and Sheridan was supported by all persons of worth and honour, and by the laws of his country.

The first play attempted to be acted was Richard the 3d—when this Tragedy was advertised, loud menaces were uttered against the manager, and a general declaration that he should never be permitted to act till he had made a proper submission—but the lovers of liberty and a free theatre were not to be deprived of their favourite entertainment by the capricious humour of any set of men—and as they looked upon these menacing dictates as so many open insults to the laws and to the public, they were resolved to oppose the rioters to the utmost—several citizens who were seldom seen at the theatre,

were so sensible of the advantage and importance of a well-regulated stage, that they declared to Sheridan and his friends, that they would now more than ever appear there, and doubted not being able to protect the manager and the actors in general in the discharge of their duty.

With assurances of this kind, and a consciousness of being in the right, Sheridan consented to act Richard—the house filled earlier than usual—there was a considerable appearance of Ladies, Gentlemen, and Citizens of eminence, and no small number of the young men of the University—these were dispersed through the theatre, but chiefly in the pit, yet in such a manner, that those who best knew faces could see no room to suspect any thing like a concerted assembly, however they might afterwards be found to agree in sentiments—the rioters came to the house late, in small but well known groups, and placed themselves chiefly in the boxes—the play went on with great quietness, till the latter end of the first act, when Richard appeared—a confused noise was then heard from different parts, but chiefly from the boxes, of “a submission, a submission, a submission, off, off, off”—Sheridan advanced with respectful bows to the audience, but was prevented speaking by louder and more distinct sounds of “no submission, no submission, go on with the play.”

In this conjuncture, a patriotic citizen, called Lucas, addressed the house in a very proper speech, and concluded with desiring that those who were for preserving the decency and freedom of the stage would distinguish themselves by holding up their

hands—he was heard with great respect, and saluted with shouts of applause—on the division, the numbers were so great against the rioters, and appeared withal so animated for action, that the greater part of them suddenly went off, and left the performance of that night in quiet—the rioters were greatly incensed at this repulse—they resolved that the manager should not be permitted on any account to perform—and they assaulted Mr. Lucas one night in the streets—he offered a reward for the conviction of the offenders, and, tho' unused to the wearing of offensive weapons, thought it prudent to go armed with a sword and pistols.

Before the riot began, the Fair Penitent had been appointed to be acted for the annual benefit of the Hospital of Incurables—the governors, who were all persons of consequence, sent Sheridan word, that if he would perform *Horatio*, they would take upon them to defend him that night, resting assured that no set of men would oppose a Charity play—especially as all the ladies of quality were to honour it with their presence—the bills were accordingly posted up—the governors in their white wands went early to the theatre—the boxes and pit would have been filled with ladies, if about 30 gentlemen had not taken early possession of the middle of 2 or 3 benches near the orchestra—there were about an hundred ladies on the stage—and when the curtain drew up, nothing could equal the brilliant appearance of the house—at the entrance of Sheridan (who had the honour of being ushered in by the governors) these 30 gentlemen, all armed, rose up in the pit, and ordered him off—and they were joined by some few

placed in both the galleries—Sheridan withdrew, and then violent disputes, and something very like challenges passed between several of the governors and the gentlemen in the pit, as all the persons on both sides were publicly known—among the governors was a Student of the College in his Bachelor's gown, who behaved with some warmth against those that opposed the play—a gentleman in the pit called him scoundrel, and (as he declared) said “they were all a pack of scoundrels”—away flew the Student to the College (the distance half a mile) and returned in about 20 minutes, with as many Gownsmen armed for the combat—but as the affront was not given till the house was half empty, the rioters had most fortunately all left the pit—the Gownsmen made search after them at most of the taverns that night—but not finding them, they returned to the College, and called a council of war, which lasted till the morning — as soon as the gates were opened, they all sallied out armed—and dispersed in large parties to beset the different lodgings of the rioters—these detachments struck terror into all concerned in the opposition, and seemed to threaten such mischief, that several shops were kept shut in the principal streets—but the chief aim of the Students was to secure the person who had insulted their whole body, and as that gentleman was just come from the country, he was not easily found—during this single pursuit, several of the leaders of the opposition fled with fear and trembling to the Court of Chancery, where the Lord Chancellor was sitting, and begged his protection against the Gownsmen—about 11 o’Clock this principal offender was

found and carried to the College—the greater part then proceeded in search of another delinquent, who was a young Officer and lived with his father, a gentleman of large fortune—the house was defended by a good number of servants—after several difficult as well as dangerous attacks, they made a breach—entered, and brought out their prisoner—they put him into a hackney coach, and guarded him in triumph to the College—great care was taken by 2 or 3 of the Principals (who secretly aided the enterprize) that no extravagant punishment should be inflicted on the prisoners—the first and greatest offender was compelled to kneel down on his bare knees, in all the courts of the College, and to repeat a form they had prepared for him—the other was excused kneeling, and only read his submission, and asked pardon of the College—and thus the affair ended as far as the young men of the University were concerned, who only interfered with regard to themselves, and not in the manager's quarrel—and not only the whole city, but the Provost himself approved of their conduct.

The Lords Justices now thought proper to order the Master of the Revels to shut up the theatre by his authority, which was accordingly done—this was a prudent step, because the theatre was made the seat of war.

And now the Lawyers took their share in the quarrel—Kelly was taken up for assaulting Sheridan, and for the mischief done at the theatre in the dressing rooms and wardrobe—and the manager was indicted for assaulting and beating Kelly—various were the opinions and wagers on the events of these trials—Victor was laughed to scorn for believing a

Jury could be found in Dublin that would find a *Gentleman guilty*—this sounded harsh to the ears of Victor who was an Englishman—when the time drew near, Lord Chief Justice Marley sent for the High Sheriff, and directed him to make out and bring him a list of *able Jurors*—this message was immediately spread through the city, and as the usual iniquitous practices of Under Sheriffs and packed Juries were intended for this cause, the disappointment struck such a panic into the whole party, that they gave themselves up as undone, from that circumstance.

The day appointed for the trials came on—Sheridan appeared as the first culprit, and was tried for assaulting and beating Kelly—but it fully appearing on the oaths of 3 or 4 men, whose honesty was unquestionable, that that gentleman gave the manager such provoking and abusive language in his dressing-room, as compelled him to beat him out of it, the Jury acquitted the prisoner without going out of the box.

Kelly was next tried—when there was a multitude of witnesses to prove the facts charged in the indictment—on Sheridan's being examined, a very learned counsellor on the side of the prisoner rose up, and insolently said “ I want to see a Curiosity—I have “ often seen a Gentleman Soldier, and a Gentleman “ Taylor, but I have never seen a Gentleman “ Player” — Sheridan bowed modestly, and said, “ Sir, I hope you see one now.”

Mr. Justice Ward tried both the causes in the presence of the Lord Chief Justice and a full bench, who all seemed inspired to do all in their power to punish those disturbers of public liberty—his lord-

ship ordered his tipstaff to whisper a gentleman in court, who was one of the principal rioters, and against whom complaints had been made of his ill conduct in public, to meet him in his chamber, when he left the bench—where his lordship obliged him to give bail for his good behaviour—in short the Jury found Kelly guilty, and he was sentenced to a fine of £500 and 3 months' imprisonment—after the sentence was given, the Chief Justice was pleased to observe, that attention should be chiefly given to the conduct of those gentlemen at the theatre, as that was the place of public resort—and added that any person who forced his way behind the scenes, where money was not taken, if he was apprehended and brought into court and the fact proved there, should feel the utmost severity of the law.

When these lawsuits were first commenced, much was said of the hundreds that would be subscribed to support the Gentleman, as Mr. Kelly was called—but when it came to the point not a farthing was subscribed—and Kelly, deserted by his party and become fully sensible of his error, after he had suffered a week's confinement, at last applied to Sheridan—who solicited government to relinquish the fine of £500, which was granted him—he then became solicitor and bail himself to the Court of King's Bench for the enlargement of the young gentleman.

Thus ample redress was procured for the manager by obtaining that respect to be paid to the scenes of the Theatre Royal in Dublin, which no theatre till then had the happiness to obtain—and from that hour, not even the first man of quality in the kingdom ever asked or attempted to get behind the scenes

—whereas before that time every person who was master of a sword, was sure to draw it, on the stage-door keeper, if he denied him entrance.

Thus was the long usurped tyranny of a set of wanton dissolute Gentlemen (the greatest nuisance that ever any city groaned under) effectually subdued; and the liberties of the people recovered by a worthy Chief Justice and an honest Jury.

Flushed with this happy conquest, the Manager went in the spring to London to provide for the ensuing winter—(*Victor*)—the remainder of the season proved very good. (*Hitchcock.*)

CAPEL STREET 1746-1747.

Tho' Sheridan's efforts as manager had been crowned with success, yet opposition had not entirely ceased—the theatre in Capel Street opened Jan. 8th with the *Provoked Husband*, when Miss Mason, afterwards Mrs. Heaphy, acted Miss Jenny—she was then very young, had just appeared on the stage, and played the girls with great success.

On March 3d Giffard Jun. made his 1st app. at

that theatre in Sir Harry Wildair in the Constant Couple. Col. Standard = Wright : Beau Clincher = Layfield : Clincher Jun. = Mason : Smuggler = Mynitt : Lady Lurewell = Mrs. Dale : Angelica = Miss Mason : Parly = Mrs. Layfield :—with Devil to Pay. Jobson = Layfield : Nell = Mrs. Layfield. (*Hitchcock.*)

Love in a Mist was brought out in the course of the season — Jerry (servant to Young Willmore) = Mason : Young Willmore = Wright : Sir William (his father) = Mynitt : Charlotte = Mrs. Mynitt : Kitty = Mrs. Farrell : — Young Willmore had fallen in love with Charlotte at Oxford—she had used him ill—he had come to London, and had fallen in love with Kitty—he knows her to be a kept mistress, but has no suspicion that his own father is her keeper—Charlotte follows Young Willmore to London — she is disguised as a youth — she and Young Willmore meet at Kitty's lodgings — each of them makes love to Kitty — she gives the preference to Charlotte — Jerry announces to his master that his father is coming—Young Willmore at first affects not to know his father—at the conclusion Charlotte discovers herself — Charlotte and Young Willmore are united — Sir William gives Jerry £200 to marry Kitty — this is a good Farce in one act

Mynitt came out at the Hay, and from thence went to Bath, where Chetwood says there was a regular theatre, and an audience as difficult to please as that in London — there he gave so much satisfaction that several persons of taste and distinction promised to recommend him to one of the theatres in the metropolis — but a company setting out for

Ireland, he thought proper to join them — he was a very good actor in Polonius and parts of that description. (*Chetwood.*)

S. A. 1747-1748.

Dublin Sep. 25 1747. Last Week arrived from England Mr. Woodward from C. G., for some years esteemed in London, not only the best Harlequin, but one of the best Comedians of the age — we hear he is engaged by Mr. Sheridan to perform here this season. (*British Museum.*)

Sep. 28. Woodward made his first appearance in Marplot, and soon grew a favourite with the public— Victor in a letter to Garrick, dated Oct. says — “ Woodward has performed here 5 nights—Marplot, “ Sir Novelty, Brass twice, and Clodio — and was “ very much liked in all—I think least in Sir Novelty “ — but his Flash is beyond all things of the kind “ ever seen.

“ We shall be obliged to you, if in your next letter “ you will inform us, who are the persons belonging “ to the royal family, that claim the liberty of your

"theatre — I mean, if any, and who, every play
 "night? We all know there are an appointed num-
 "ber, when the King, or any of the royal family
 "goes to the house — the reason of this inquiry, is
 "to form some application to the Lord Lieutenant
 "to redress the insupportable grievance this theatre
 "labours under—you know it is an old custom here,
 "for government to pay £100 a year, for the Gover-
 "nor and his court—and as the theatre royal is now
 "under new management, a list has been made out,
 "(I suppose at the secretary's office) of 92 persons,
 "who claim a free seat in the theatre every night, if
 "they please to demand it."

Some excellent dancers were engaged — and on Woodward's account two old Pantomimes were revived—they added however but little to the receipts of the theatre, and the new one brought out in February was played to an audience under £100—the 2d night it was tacked to the Fair Penitent — in which Sheridan and Miss Bellamy performed, when there was not above £20 in the house—this contempt for Pantomime, was highly to the credit of the people at Dublin, who would not disgrace their understandings by encouraging such childish exhibitions—however this proved a profitable season to the manager, and indeed to the whole company, whose benefits were greatly assisted by the performances of Woodward.

At the end of March, the Manager took another trip to London to provide for the following season, and left Victor, as before, in the most troublesome part of the management—that of appointing, settling and securing the charge of the several benefit plays

— a business difficult to accommodate with so large a body of people, at such times peculiarly devoted to their separate interests. (*Victor.*)

At the end of the season Miss Bellamy left Dublin — Victor expresses himself somewhat ambiguously as to the time she left Ireland, but says she was engaged by Garrick — Hitchcock says she left Ireland at the close of the following season, and repeats the mistake about Garrick — Wilkinson is correct — he says that Miss Bellamy on her return to England was engaged at C. G.—see Oct. 22 1748.

Dublin March 5 1748. Mr. Foote is arrived from London to give Chocolate at 11 in the morning at the Theatre in Capel Street. (*B. M.*)

1748-1749.

Sheridan engaged—Mrs. Vincent— Mrs. Bland— Miss Minors—Mozeen—Storer—and in the musical line—Mr. and Mrs. Lampe—Signor Pasquali—Sullivan—Howard — Mrs. Storer and Mrs. Mozeen — this musical party was articed for 2 years — their

salaries amounted to £1400, but the profit accruing from their performances did not amount to £150, which was paid for the writing of their music..

(*Victor.*)

“*Interdum populus rectum videt.*”

To this calamity was added another — Macklin and his wife were engaged — Macklin’s Shylock — Sir Paul Plyant — Lovegold — Ben — Sir Gilbert Wrangle — Scrub — Trinculo, &c., were masterly pieces of acting and universally admired — Mrs. Macklin’s Lappet — Lady Wrangle — Lady Wrong-head — Nurse in Romeo and Juliet, and characters in that style, had great merit — but the sum of £800 per ann., which Sheridan had agreed to give them for 2 years, was larger than he could afford to pay, and he was a loser by the engagement.

(*Victor and Hitchcock.*)

Mrs. Bland was afterwards Mrs. Hamilton, she improved considerably in her acting during the time she was in Ireland.

Storer, tho’ young, chiefly acted old men in Comedy — he gave satisfaction in Gomez, Foresight, and parts of that cast.

Mozeen had been on the stage but 2 or 3 years — he had a good person and voice, and was considered as an improving actor. (*Chetwood.*)

Mrs. Mozeen was originally Miss Edwards, and a pupil of Mrs. Clive, who gave up Polly to her and played Lucy* — her powers were weak, and her ti-

* See C. G. May 29 1745.

midity rather kept her back as an actress—owing to her making a *faux pas*, the chaste Clive discarded her “and let her down the wind to prey at fortune.”

Some years after this time, when Wilkinson became acquainted with her, she had a plurality of lovers, and always put him in mind of what Lear says—

—————“ Behold yon simpering dame,
 “ That minces virtue, and does shake the head
 “ To hear of pleasure’s name,” &c.

So it was with Mrs. Mozeen, for at the least loose joke, she blushed to such a degree as to give the beholder pain for an offence not intended. (*Wilkinson.*)

Victor says—“ Jack the Giant Queller was gotten “ up with no little trouble and well performed— “ but as there were 2 or 3 satirical songs against “ bad governours, &c., it was the next morning prohibited by the Master of the Revels.”

This dramatic Opera is in 5 acts with 51 songs—it would have been vastly better if Brooke had compressed it into 3 short acts—the Giants are Galigantus, or Power, Rumbo, or Violence, and Blunderbore, or Wrong—in the 1st act they have some contention—their father, Plutus, or Wealth, ascends, and reconciles them—he gives his wand to Galigantus as being his eldest son—he counsels them to take the maid Jillian Justice prisoner—they do so, but no one of them can draw her sword, tho’ each of them attempts it—in the 5th act, John Good, alias Jack the Giant Queller, draws it with the greatest ease—Galigantus immediately drops his

wand, and the Giants are subdued— Many parts of this piece are written with great ingenuity, others are dull—the satire is perfectly free from personality, and could give no offence to any person of honest and upright principles.

In the 1st act Jack sings—

“ The laws they were made for the little ;
 “ In the hands of the strong,
 “ All the ties, that belong
 “ To justice and honour, are brittle.

* * * * *

“ The laws they were made for the little,
 “ Though Churchmen may preach,
 “ And Philosophers teach,
 “ The great will not list to a tittle.”

Plutus sings, addressing himself to Galigantus—

“ Let Governors thrive ; and each Prince on
 “ his throne,
 “ In peace and plenty reign, son,
 “ Till you find that by talents and virtues alone,
 “ One man shall to honour attain, son.

* * * * *

“ Let Party in turbulent senates debate,
 “ Nor matters it who shall gain, son ;
 “ Till you find that one act for the good of the
 “ state,
 “ Has enter'd in either's brain, son.”

Act 3d—2d Beggar.

“ This Robin Hood of whom you sing,
 “ Was he, mayhap, a beggar, or a king ?

1st Beggar.

“ Both, both ; for like a gallant prince, my
 “ brothers,
 “ He lived but by the toil and spoil of others :
 “ And from the king most Christian, to the Turk,
 “ All men are beggars, mark,—who will not
 “ work.”

Air 17th.

“ However some in coaches, on barrows some
 “ may beg,
 “ ’Tis want that makes the Mendicant, and not
 “ the wooden leg.
 * * * * * *
 “ ’Tis thus by greater poverty, our nobles grow
 “ renown’d ;
 “ For where we want a penny, state-beggars want
 “ a pound.
 * * * * * *
 “ Your courtier begs for honour, and that’s a
 “ want indeed ;
 “ As many should for honesty, but will not own
 “ their need.
 * * * * * *
 “ Your vizier begs for subsidies, your party-men
 “ for place ;
 “ Your churchman for a benifice ; but——not
 “ a man for grace.
 * * * * * *
 “ Then all, from Rome to London, are of the
 “ begging train ;
 “ But we who beg for charity—must look to beg
 “ in vain.”

Act 5th, Jack exhibits his raree-show ; and sings—

“ I first present you a prime minister,
 “ Free from thought or action sinister ;
 “ Public-good his square and measure,
 “ Himself his country’s trust and treasure !
 “ Who’ll show me such a show ?

* * * * *

“ Here’s dependence without servility ;
 “ Peers to virtue who owe nobility ;
 “ This you scarce will credit, till you see,
 “ Next, where piety weds with prelacy !
 “ Such a wondrous show !”

There are 3 more verses—Jack next produces his merchandize, and sings 4 verses.

“ Here are crutches for those who in virtue are
 “ lame
 “ And stilts for support of high station ;
 “ Sophistical varnish to gloss a foul scheme
 “ And patches for spots in the nation.”

Brooke on the revival of his play in 1755-1756, wrote an excellent Prologue.

“ From a free stage commanded to retreat,
 “ Shun’d by the cautious, silenced by the great,
 “ Our author opens all his heart to view,
 “ And wishes to be tried, by heaven, and you.

* * * * *

“ If e’er disloyalty has stained his pen,
 “ Or faction pois’nous to the peace of men ;
 “ If yet one verse from malice learn’d to flow,
 “ Or made, of worthy men, a single foe ;

* * * * *

" If even, when vice stood hateful to his sight,
 " He pointed where one partial shaft should
 " light—
 " He then will be the foremost to declare,
 " His sufferings merited, their censure fair," &c.

In Brooke's works this piece is called "Little John and the Giants"—the Editor of the B. D. says that Miss Brooke in her edition cut out many passages, and even whole pages.

In February a young Lady under the assumed name of Danvers made her first app. on the stage in Indiana, and was received with great marks of indulgence and approbation—some time after she played Monimia, Athanais, Sigismunda, &c.—she afterwards married Victor and retired from the stage.

Towards the close of the season Brooke's Earl of Essex, which had never been acted, came out. (*Hitchcock and Victor.*)

May 8. S. A. Miser. Lovegold = Macklin : Frederick = J. Elrington : Ramlie = Barrington : Clerimont = Ross : Mariana = Mrs. Bland : Lappet = Mrs. Macklin : Harriet = Mrs. Vincent :—(*H.*) Wilkinson says that Barrington was not a good Comedian, but yet in *low* Irishmen, such as Teague in the Committee and Twin Rivals, he was the best (Moody excepted) he ever saw—he was but an indifferent Sir Callaghan.

The manager had sustained a heavy loss by his engagement with the musical performers, of which another year remained—but Victor luckily hit upon

a plan for transferring them to some musical society, which was effected.

1749-1750.

The theatre opened in Nov. with *Love for Love*.
Valentine = Sheridan : Ben = Macklin : Miss Prue
= Miss Mason : Angelica = Mrs. Bland.

Theophilus Cibber paid Ireland a second visit this season, and added much strength to the Comedies—Miss Griffith, a tolerable actress, made her first app. at this time—but what must ever render this period remarkable was, that it was marked by the first essays of two such performers as Digges and Mossop.

Digges' family connexions (he had been at one time presumptive heir to an Earldom) and the many singular circumstances which marked his entrance into life, were so well known, that his 1st app. engaged the attention of the politest circles—Digges possessed almost every requisite to form a great actor—nature had bountifully bestowed her favours upon him—his figure was happily suited to represent

the hero, lover, or man of fashion — his person was tall and elegant, yet manly — his countenance open, yet impressive—his eye marking and full of vivacity —his address was easy and engaging — his manners refined and polished—he had received a liberal education — and few men ever sacrificed more to the graces — no man was ever a greater favourite with the fair, or a more pleasing companion among his own sex.

Nov. 27. Venice Preserved. Pierre = Sheridan : Renault = Cibber Jun. : Belvidera = Miss Danvers : “ and the part of Jaffier by Mr. Digges, a Gentleman “ lately arrived from England, who never yet appeared on any stage” — he supported his character with feeling, tenderness and variety, beyond expectation — but he had a harshness in his voice, which time afterwards considerably abated. (*Hitchcock.*)

Victor in a letter to Colley Cibber (Dec. 1749) says — “ according to your request I send you my “ opinion of Digges — I have waited to see him in “ three parts — I stood by him at his first entrance “ in Jaffier, and observed that not a single nerve “ seemed disordered—the audience saluted him with “ peals of applause — he went through the part “ with great spirit, and gave manifest proofs of a “ genius for the stage — his next part was Lothario, “ which he supported with the necessary accomplishments, yet he did not appear to so much advantage from the superiour strength of Sheridan in “ Horatio—in King Lear he showed his application, “ but not his talents for that character, it appeared “ to be a weak imitation of Garrick.”

On the next night after Digges' first app., the Revenge was announced—"Zanga by Mr. Mossop, " a Gentleman of this kingdom, who never appeared " on any stage."

There was a most striking contrast between these two competitors for public favour.

The part was judiciously chosen, and Mossop displayed an astonishing degree of beautiful wildness—his action was, what in some measure it ever remained, awkward and ungraceful—an untutored manner predominated through his performance, yet at times such extraordinary marks of genius broke forth, as evidently indicated his future greatness—he had been educated in the University, and the pit was on this occasion crowded with Collegians, who supported their fellow-student in the warmest manner.

Dramatic entertainments had now arrived to a perfection often wished for, but never expected in Ireland—the public beheld in one theatre—Sheridan—Mossop—Digges—Macklin—T. Cibber—Ross—Elrington—Bardin—Morgan—I. Sparks—Kennedy—Sullivan—Howard—Beamsly—Mrs. Macklin—Mrs. Bland—Miss Danvers—Miss Griffith—Mrs. Storer—Mrs. Lampe—Mrs. Mozeen—Mrs. Kennedy—besides others of less note.

In this list which Hitchcock here gives us, he is incorrect—the Morgan mentioned by Chetwood seems to have been dead—and it is clear from Victor that the musical performers had left the theatre.

The Tragedies in general were capitally performed—Julius Cæsar. Brutus = Sheridan : Cassius = Mossop : Antony = Digges.

Orphan. Castalio = Digges : Chamont = Sheridan : Polydore = Mossop : Chaplain = T. Cibber : Monimia = Miss Danvers.

Jane Shore. Hastings = Digges : Dumont = Sheridan : Gloster = Mossop : Jane Shore = Miss Danvers : Alicia = Mrs. Bland.

With such a company no wonder that there was a most profitable and brilliant season—at the close of it the Manager found his receipts increased £2000 beyond any of the preceding years.

(*Victor and Hitchcock.*)

Victor in a letter to Garrick, (May 7 1750) after mentioning Digges as having played Hamlet, &c., adds—“ He acted Plume for the benefit of his friend “ Theo. Cibber—and tho’ his person seemed greatly “ cast for the part, his voice in prose speaking is less “ articulate — his spirits unequal — and he is the “ second instance I have met with, of a man being “ a much easier fine gentleman off the stage than on “ it — but as it was his first attempt in Comedy, he “ may improve there—never man since the creation “ made so promising an onset as Digges, but he has “ not gained one inch of ground since — Mossop on “ the contrary has mended since his first performance “ — and if I have any foresight in the business he “ will greatly excel Digges.”

Victor says Mossop had acted Ribemont in Edward the Black Prince.

Hitchcock does not mention any quarrel between Sheridan and Macklin, but that a serious quarrel did take place is certain—Hitchcock says Macklin acted Ben in Nov. 1749—Macklin’s biographers represent

him as quarrelling with Sheridan soon after his arrival in Dublin — Kirkman says Macklin did not act *long* under the management of Sheridan before several disputes took place—he then gives us Macklin's own account of the matter from his Memorandum book — “ Sheridan brought over Mr. and Mrs. Macklin “ from London, and discharged them in the middle “ of a season, without giving them any notice, or “ without assigning any cause—and at the same time “ refused to pay Macklin the money that was due to “ him, which was £800 according to an agreement “ —Macklin filed a bill in Chancery against him, on “ which Sheridan paid £300 into Court, and Macklin “ took that sum, rather than be detained unemployed “ in Ireland, or wait the event of a Chancery suit.”

Cooke says—“ Macklin was never long constant to “ any theatre — scrupulously attached to what he “ called fame, unconciliating in his manners, and “ suspicious in his disposition, it was at best difficult “ to make him draw quietly in the team—but when “ he found, or fancied that he found the least diffi- “ culty thrown in his way, he became restive and “ ungovernable — scarcely had he been a *month* in “ Dublin, when he began to find out that the mana- “ ger chose to perform Tragedies as well as Comedies “ —that his name stood in larger characters in the “ playbills, and a variety of such *grievous* matters— “ at last his temper became so intolerable, that ac- “ cording to the language of Trinculo ‘ though She- “ ridan was King, Macklin would be Viceroy over “ him’—this determined Sheridan to shut the doors “ of his theatre against both Macklin and his wife—

“ this however so far from bringing him to reason,
 “ provoked his irritabilities the more — he several
 “ times presented himself at the stage door—no ad-
 “ mittance—he then sent the manager an attorney’s
 “ letter—no answer—he then commenced a Chan-
 “ cery suit, and after waiting the whole winter unem-
 “ ployed, he returned to England with some hun-
 “ dreds minus, and a law suit upon his shoulders into
 “ the bargain.”

Cooke adds —“ on his return to England he com-
 “ menced manager at Chester for that season, and
 “ in the winter was restored to C. G.”

This statement agrees perfectly with what Hitch-
 cock says, as to Macklin’s acting of Ben in Nov. 1749
 —He made *his first app.* at C. G. Sep. 24 1750
 —On the whole it seems most probable, that She-
 ridan put up with Macklin’s temper for the first sea-
 son—and that they did not come to a complete rup-
 ture till 1749-1750 — see the bill for the Miser May
 8 1749, which Hitchcock gives at full length as a
 regular copy of the playbill.

Victor in a letter to Garrick (without a date) says
 —“ You ask me after the cause of the quarrel be-
 “ tween Sheridan and Macklin — the latter had not
 “ been in Dublin a month, before he swore in my
 “ hearing that Sheridan was *manager mad!*—and in
 “ my opinion, the first instance he gave Macklin of it,
 “ was by agreeing to give him and his wife £800 a year
 “ salary — for comic actors without proper support
 “ cannot prosper—Sheridan was obliged very soon
 “ (for his own sake) to push in so many of his strong-
 “ est Tragedies among the Comedies (which made the

“ disparity of the audiences so obvious) that Macklin
 “ began to run mad himself, about *marketable fame* !
 “ —a phrase of his, which I doubt not but you are
 “ acquainted with, and as a manager have felt the
 “ plagues of marketable fame—this furor of Macklin
 “ was carried to so whimsical a length, as to produce
 “ his compasses to measure the size of the type of
 “ Sheridan’s name in the playbills with his own—
 “ being determined not to give even a hair’s breath
 “ to the manager !—this spirited action of Macklin’s
 “ being submitted to, was soon, of course, productive
 “ of many others of the same nature—every time he
 “ drank too much claret, he was shamefully abusive
 “ in the green-room—and at last, to show his tho-
 “ rough contempt for Sheridan as manager, Macklin
 “ went on the stage one night after the play, and
 “ gave out a Comedy for his wife’s benefit, without
 “ either settling the play, or the night with the ma-
 “ nager—this you know, was so notorious a breach
 “ of all theatrical discipline, that Sheridan was com-
 “ pelled to order the doors to be shut against the
 “ Macklins, and to leave him to seek his redress
 “ from the law, and they are accordingly in the Court
 “ of Chancery, where they may remain till domes-
 “ day.”

O’Keeffe says—vol. 1. p. 357—“ about the year
 “ 1750, Layfield was in high estimation as an actor
 “ —his distinguished parts were Ventidius, Iago,
 “ Cassius, Syphax, and Apemantus — one night,
 “ doing Iago (Sheridan the Othello) Layfield came
 “ out with,

“ Oh my Lord ! beware of jealousy,

“ It is a green-eyed *Lobster*.”

“after this the play could go no further—he was at that moment struck with incurable madness!—the above ‘green-eyed lobster’ was the first instance poor Layfield gave of this dreadful visitation—I had this anecdote from Sheridan himself.”

Chetwood, in 1749, says—“I remember Lewis Layfield at D. L., when I was in my youth, a nimble active Scaramouch, before he was loaden with that burden of flesh he now carries about him—at that time he was such a person as his eldest son, Robert Layfield, appears at present—Layfield has been a main pillar, time past, in supporting the Dublin theatre, and therefore ought to be respected in his decline—but he is happily engaged for life, and of consequence (if articles are binding) will receive his salary to the day of his death — there are several parts he might still perform with satisfaction, as Hob, Jobson, and many others—for the audience (in well-esteemed actors) will ’bate them something of the years for the service they *have* done.”

O’Keeffe’s account of Layfield does not exactly agree with that of Chetwood, but there is no material difference between them — it is not improbable that Sheridan, on losing Macklin in the middle of a season, might have recourse to Layfield, as a substitute for Macklin in *Iago*.

On the death of Elrington in 1732, Layfield became one of the three managers of the theatre—he had been engaged at D. L. in 1709-1710—and had acted Scaramouch on the 27th of December.

Robert Layfield was a very good actor in several

parts, particularly Kite—(*Chetwood.*) he was probably the person who acted Beau Clincher at Capel Street in 1746-1747—and Kite, &c. at D. L. in 1750-1751.

1750-1751.

General Advertiser. Dublin Sep. 15 1750 Cibber is arrived—Dublin Sep. 18 Mrs. Bland is arrived, and is to appear in *Miranda* to-morrow. (*British Museum.*)

Sep. 19. Miss Cole, a pleasing little actress from D. L., made her 1st app. in *Isabinda* (in the *Busy Body*) and in the *Virgin Unmasked*.

King made his first app. in *Ranger*—he had been two seasons at D. L.—Hitchcock speaks of him rather as what he proved afterwards, than as what he was in 1750—Victor more correctly says, he was an actor of promise—however he improved almost every day in his profession, and in the esteem of the public.

Robertson, who was for 20 years in the York com-

pany, and who was a good actor in the comic line, made his first appearance on the stage as Snap in Love's last Shift. (*Hitchcock.*)

Victor in his 60th letter dated Dec. 1750 says—
 “The entertainments at Dublin were never in so
 “high a tide as now—we have the famous Turk two
 “nights in the week at Aungier Street, and 4 plays
 “at S. A., from all which I have received £600 a
 “week, for many weeks past—great doings for Dub-
 “lin”—yet Victor in his History of the Theatres
 tells us that the receipts of this season were very
 short of those of the preceding one—the novelty of
 Digges and Mossop was over—Mrs. Bland, whose
 diligence in her business was much to her credit,
 though greatly improved, was unable to support all
 the capital characters to which she was now pre-
 ferred.

Mossop went off for London before the season was
 closed, on some dispute with the manager—(*Victor*)
 —he had some peculiarities in his temper, which
 rendered it not easy to live on terms of friendship
 with him—after acting Zanga for 3 nights at his first
 outset, he appeared, for the 4th time, in Richard
 the 3d, and absurdly dressed himself in white satin
 puckerd — Sheridan justly observed that it had a
 most coxcomby appearance — the remark reaching
 Mossop's ear, he went to the manager's dressing-
 room, and addressed him thus—“Mr. She-ri-dan, I
 “hear you said that I dressed Richard like a cox-
 “comb—that is an af-front—you wear a sword, pull
 “it out of the scab-bard—I'll draw mine and thrust
 “it into your bo-dy”—this furious attack Sheridan

smiled at—an explanation took place, and the affair ended amicably—(*Hitchcock*)—Wilkinson represents Mossop as talking in the same way as Hitchcock does here.

1751-1752.

Heaphy, a gentleman of very good family, who had been in the army for several years, finding himself at the conclusion of the peace in 1748, at liberty to follow the bent of his disposition, went on the stage—for which his figure and abilities were well qualified—his 1st app. at S. A. was Oct. 7th in *Manly in the Provoked Husband*—he had played for some few nights in Capel Street.

Davies and his wife were engaged, and were very useful—he came out in *Sciolto* and she in *Indiana*. (*Hitchcock*.)

Mrs. Woffington arrived from England, with the hopes, no doubt, of an early application from the manager to engage a person of her merit for the ensuing season—Colley Cibber, who corresponded with

Victor, did not fail to transmit to him exact accounts of the surprising improvements of Mrs. Woffington—but as Cibber retained the air of a lover long after the age of 70, Victor attributed his praises of her in Tragedy, to the excess of his passion—Sheridan, who had not seen her on the stage for some years, was not easily persuaded that her abilities were superior to those of Mrs. Bland, who was then in articles with him—however being pressed to it, he engaged her, for this season only, at £400—which proved a very fortunate circumstance for him. (*Victor.*)

Her 1st character was Lady Townly Oct. 7th—her next Andromache in the Distressed Mother—Orestes = Sheridan : Pyrrhus = Digges : Hermione = Mrs. Bland.

Conscious Lovers. Young Bevil = Sheridan : Tom = King : Cimberton = Cibber Jun. : Myrtle = Digges : Phillis = Mrs. Woffington : Indiana = Mrs. Davies.

Mrs. Woffington afterwards acted Constance—Cleopatra—Lady Betty Modish—Estifania—Rosalind—Zara in M. B.—and Lothario. (*Hitchcock.*)

By four of her characters each performed 10 times—viz. Lady Townly—Maria in the Nonjuror—Sir Harry Wildair and Hermione in D. M.—there were taken above £4000—an instance never known on the Irish stage from four old stock plays—and in two of them the manager did not act. (*Victor.*)

Victor, in a letter to the Countess of Orrery dated Oct. 21 1751, says—“ Mrs. Woffington is the only “ theme either in or out of the theatre—her per- “ formances are in general admirable—she appeared “ in Lady Townly, and since Mrs. Oldfield, I have “ not seen a complete Lady Townly till that night—

“in *Andromache*, her grief was dignified, and her deportment elegant — in *Jane Shore* nothing appeared remarkable but her superiour figure—but in *Hermione* she discovered such talents as have not been displayed since *Mrs. Porter* * * in short poor *Bland* is inevitably undone—for those fools (her greatest admirers) who had not sense enough to see her defects before, now see them by the comparison.”

Mrs. Woffington's success no doubt made *Mrs. Bland* glad of an engagement at C. G. for the next season.

In the *Gentleman's Magazine* for Dec. 1751 there are some pretty good verses, either written by *Mrs. Woffington*, or in her name — it appears that the Duke of Dorset kissed her April 4th 1746—she petitions for a kiss every year.

Feb. 11. Love for Love. Valentine = *Sheridan* : Scandal = *Digges* : Tattle = *Cibber Jun.* : Jeremy = *King* : Sir Sampson Legend = *I. Sparks* : Ben = *Stevens* : Foresight = *Mynitt* : Angelica = *Mrs. Bland* : Mrs. Frail = *Mrs. Woffington* : Miss Prue = *Miss Cole* : Mrs. Foresight = *Mrs. Lee* : Nurse = *Mrs. Mynitt*. (*Hitchcock.*)

1752-1753.

The season opened Oct. 10th with Digges in Captain Macheath, a character which he was thought by many to act better than any body else—but Hitchcock considered him as too eccentric—the Dramatic Censor says he had great merit—the next night Sowdon (who had been some few years at D. L.) made his first app. in Othello—a character to which he was not suited—he remained many years on the Irish stage, and, tho' not a great actor, went through a variety of business with credit. (*Hitchcock.*)

Sowdon was a sensible shrewd man, looked on in general as remarkably insincere, tho' Wilkinson says he never saw any thing of that sort in him, but quite the contrary in his behaviour to himself—he was very entertaining and a great Epicure—he made himself generally liked, as he never contradicted any body, but always assented—if a gentleman at his table said, “Sowdon that cabbage leaf, these strawberries are on, is a fine leaf,” he would swear a great oath, that the cabbage leaf was not only a handsome cabbage leaf, but by heaven the handsomest cabbage leaf that ever grew. (*Wilkinson.*)

Hitchcock says it was early in this season that Mrs. Green came out in Flippanta, and Costollo in Money-trap in the Confederacy—but Victor tells us that Mrs. Green was brought from C. G. in Mrs. Woffington's first season, that is 1751-1752—Victor is

probably right as to the date, but Mrs. Green certainly came from D. L. and not from C. G.—she acted at D. L. Sep. 24 1751, but her name seems not to have been in the bills after that time.

In May Dexter came from D. L. and made his 1st app. in Oronoko—Mrs. Woffington acted *Widow Lackit*—(*Hitchcock*)—Dexter for several years acted second parts in Ireland, but was rather dejected at not succeeding better on the stage — the Dramatic Censor says, he played Orlando, and Carlos (*Love makes*) very well.

Mrs. Ward had been engaged from D. L.—and Mrs. Woffington's salary had been raised to £800. (*Victor.*)

1753-1754.

In 1753 Sheridan instituted the famous Beef Steak Club—Victor says that there was a Club of ancient institution in every theatre, when the principal performers dined one day in the week together (generally Saturday) and authors and other literary persons were admitted members—but in the Club instituted

by Sheridan he was at the sole expense, and the persons invited were chiefly Members of Parliament—No female was admitted but Mrs. Woffington, who was placed in a great chair at the head of the table, and elected President—it will easily be imagined that a Club where there were good accommodations, such a lovely president, and nothing to pay, must soon become remarkably fashionable—it did so—and the consequence proved fatal—Mrs. Woffington was delighted with the novelty of her situation, and had wit and spirit to support it—the table was constantly filled with her friends, who happened all to be courtiers—and as not a glass of wine was drunk at that time in Ireland without first naming the Toast, it is easy to guess at the sort of toasts constantly given at that Club—and as several persons from the opposite party were introduced by their friends as occasional visitors, the conversation and general toasts of this weekly assembly became the common talk of the town—and the manager was severely censured for being the supporter of it, as he most certainly was, being the person who paid for all—at this juncture politics ran very high—Sheridan, as manager of the theatre and principal actor, was consequently at all times within the immediate resentment of the provoked party—Victor in a letter dated in Jan. says—“the theatre and all public diversions have greatly suffered by these commotions—“—even Mrs. Woffington has lost her influence, and “has the misfortune to exhibit to empty boxes.”

Feb. 2. Mahomet was acted—Alcanor = Digges : Zaphna = Sheridan : Mahomet = Sowdon : Palmira = Mrs. Woffington :—during the rehearsal, several

passages were talked of by the Anti-Courtiers as pleasing them, and which they would not fail to distinguish—when the night of representation came on, the pit was filled very soon with the leaders of the Country Party, and when Digges spoke the following speech—

————— “ If, ye powers divine !
 “ Ye mark the movements of this nether world,
 “ And bring them to account, crush crush those
 “ vipers
 “ Who singled out by the community
 “ To guard their rights, shall for a grasp of ore,
 “ Or *paltry office*, sell them to the foe !”

The moment he had finished it, all the party in the pit roared out encore, which was continued with such violence, that the actor, after having been for a short time astonished, very readily spoke the whole speech again, which was remarkably applauded—the scenes between Zaphna and Palmira passed unnoticed—all the approbation fell on the character of Alcanor.

As this was made a party business, Sheridan laid the play aside for one month—but on the 2d of March it was announced again for representation—(*Victor*)—the day before it was to be acted, the manager summoned the whole company into the green-room and read them the following lecture.

“ I am sorry to find that party has become so
 “ universal in Dublin, as to make its appearance
 “ visibly on the stage—I am sure this is a most im-
 “ proper place for it, on which account I think it
 “ my duty to lay before you the rule by which you

“ ought to act at this juncture—I do not pretend to
“ dictate to you in your private capacities, every man
“ has a right to think as he pleases and to speak his
“ sentiments—but in your theatrical character I have
“ an undoubted right at least to advise you—I lay it
“ down as a maxim, that the business of an actor is
“ to divest himself as much as possible of his private
“ sentiments, and to enter, with all the spirit he is
“ master of, into the character he represents—but if
“ an actor, in order to please part of the public,
“ should by any unusual emphasis, gesture, or sig-
“ nificant look, mark out a passage in his part (which
“ at another juncture he would have passed by
“ lightly) as a party stroke, he in that instance steps
“ out of his feigned character into his natural one,
“ than which nothing can be more disgusting, or in-
“ solent to any impartial auditor * * * —whatever
“ my private sentiments may have been, I defy any
“ person to charge me justly, that the least glimpse
“ of them has appeared in my conduct either as ma-
“ nager or actor—I understand my duty to the public
“ too well—it is my business to take all the precau-
“ tions and care in my power that the audience
“ shall enjoy their entertainment in peace, and not
“ by any act of mine to encourage party feuds—
“ I laid it down as a fixed resolution to observe in
“ my public conduct a strict neutrality — I deter-
“ mined to exhibit plays in the same order that I
“ should have done, had the town been entirely free
“ from party—and as on the one hand I would lay
“ no old play aside, lest it should appear an applica-
“ tion to the times, so on the other, I would revive
“ none purely to serve that end — for tho’ I know

“ many plays that would, in the present disposition
 “ of the people, have filled my house many nights,
 “ and consequently my purse, yet I should have
 “ looked upon myself in so doing as a time-server,
 “ a prostitute of the stage and a betrayer of the pub-
 “ lic.

“ Though it must be allowed, that the rule I had
 “ laid down for my conduct was the fittest to be ob-
 “ served for the manager of a free stage, yet I was
 “ far from escaping censure—persons of both parties
 “ have often taken offence at passages, which they
 “ themselves applied, and conclusions were drawn
 “ that the play was acted on purpose * * —and in-
 “ deed this was unavoidable, as many incidents, cha-
 “ racters and sentiments occur in plays, and especi-
 “ ally in Tragedies, which persons, whose minds
 “ are biassed by party may apply, if they are deter-
 “ mined to do so.

“ I do not remember that any of the performers
 “ during the rehearsals of Mahomet took notice of
 “ any passage that might be applicable, or any sen-
 “ timent that might be termed a party one—and yet
 “ they are generally as sagacious in finding out such
 “ things as most people — and after having looked
 “ this Tragedy over again several times with the ut-
 “ most attention, I own myself stupid enough to be
 “ still of the same way of thinking — nor can I see
 “ how any part of it can be applied to the present
 “ times, without great straining of the sense and
 “ words—however as some persons judged other-
 “ wise, I thought proper to lay it aside for some
 “ time, that people might read and examine it coolly

“ — I now venture to bring it forward once more
 “ * * * .

“ As at the representation of this Tragedy an in-
 “ novation was attempted — I mean a right claimed
 “ by the audience to encore a speech, I think it my
 “ duty to give you my sentiments on that point —
 “ if it be once established as a rule, that one part
 “ of the audience has a right to encore a speech,
 “ another part of them may claim the same right —
 “ * * * —if one part of the audience should cry out
 “ encore, the other part has an undoubted right to
 “ cry out no more, as the first claim is founded nei-
 “ ther on reason nor custom—in such a case is not
 “ an actor certain of disobliging one party or the
 “ other? and consequently liable to the resentment
 “ and ill treatment of one or the other?

“ In such a situation, the actors would be in a
 “ much worse condition than the musicians were
 “ formerly—we all know the dreadful usage they met
 “ with in consequence of a claim of that nature from
 “ the galleries—they assumed a right of calling for
 “ what tunes they pleased, but not always agreeing
 “ upon the tune, one party roared out for one, and
 “ the other was as clamorous for another — and as
 “ the musicians could not possibly play both toge-
 “ ther, they thought that playing first one and then
 “ the other, would satisfy all parties — but that
 “ would not do—if they played the one, the advocates
 “ for the other thought they had a right of prece-
 “ dence, and saluted them with a volley of apples
 “ and oranges — at last the outrage rose to such
 “ a height that they threw glass bottles and stones,
 “ cut several of the performers, and broke their in-

“ struments — then there was no resource found,
 “ but that of ordering the band never to go into the
 “ box, but to play behind the scenes, at least till the
 “ pit was so full that they might be protected — this
 “ expedient, often practised, put an end to the claim,
 “ and the band afterwards performed without inter-
 “ ruption—but the actors cannot play their parts be-
 “ hind the scenes—their duty obliges them to a post
 “ open to the battery of an incensed multitude —
 “ some of whom would shower their resentment on
 “ them through malevolence or personal pique,
 “ others through mere wantonness—nor is this an
 “ imaginary or unlikely thing — every one who re-
 “ members the state of the stage before it was re-
 “ scued from slavery, must know that the thing often
 “ happened merely through private resentment.”

(*Hitchcock.*)

Sheridan concluded with saying that in all new
 cases he rather wished to persuade than command
 —and he applied what he had been saying, to Digges
 in particular—Digges in reply desired to know what
 were the manager’s commands in regard to his con-
 duct on the ensuing evening — Sheridan answered
 that he gave him no directions, but left him to do as
 he thought proper—Digges then said “ Sir if I should
 “ comply with the demands of the audience, and re-
 “ peat the speech as I did before — am I to incur
 “ your censure for doing it ?” —the manager replied
 “ *not at all, I leave you to act in that matter as you*
 “ *think proper.*”

On the night of the performance the pit was full as
 soon as the doors were open, the house was crowded,
 and the fatal speech in the first scene—the moment

Digges had spoken it, he was called on to repeat it with the same vehemence as on the former night—he seemed startled, and stood for some time motionless, at last on the continued fierceness of the encores, he made a motion to be heard—and when silence was obtained, he said “it would give him the greatest pleasure “imaginable to comply with the request of the audience, but he had his *private reasons* for begging “they would be so good as to excuse him, as *his compliance would be greatly injurious to him*”—on his saying this, they immediately called out Sheridan!—Sheridan! the Manager! the Manager!—and this cry soon became universal from all parts of the house—after some short time Digges left the stage—the manager ordered the curtain down, and sent on the prompter to acquaint the audience that they were ready to perform the play, if they were suffered to go on in quiet—if not, all persons were at liberty to take their money again—the prompter was not heard—but obliged to withdraw—Sheridan then said with some agitation “they have no right “to call upon me—I will not obey their call—I will “go up to my room, and undress myself”—and so he did—his friends left the pit and boxes, went to his dressing-room after him, and entreated him to endeavour to pacify the audience—but he remained unmoved—and being strongly possessed that personal mischief was intended him, he got into a chair and went home, leaving the house in that uproar and confusion.

Mrs. Woffington was persuaded to appear, and to try what influence a fine woman could have on an enraged multitude—but this was only adding fuel to

fire, as her political connexions were well known—as Digges was the seeming favourite, he was desired to assure the audience that Sheridan had laid him under no injunction not to repeat the speech, and therefore could not on that account have incurred their displeasure—Digges went on, moved to be heard, and a profound silence ensued—he repeated what he had been desired—but in vain—as the party had so long called for Sheridan, they insisted on having him before them, and on his answering for himself—at last when they were told that he was positively gone home, they insisted on his being sent for, and added that they would wait patiently for an hour, as he was known to live at some distance—and accordingly they sat down quietly to amuse themselves — messengers were dispatched to the manager to acquaint him with the resolution of the house—but no arguments could prevail on him to return back—when the hour was expired, the rioters renewed their call, and after continuing it some time, they fell to demolishing the house, and in five minutes the audience part was all in pieces—not satisfied with this, some moved to fire the house, others to attack the wardrobe—accordingly a party leaped upon the stage, and, with their swords and other instruments, cut and slashed the curtain, which was finely painted and had cost a great sum of money—they broke and cut in pieces all the scenes within their reach—and some attempts were made towards the wardrobe—but finding that place well defended, they retired—and some, who went off through the box-room, dragged the grate full of burning coals into the middle of the room, and there

laid some of the broken doors of the boxes upon it, and left them there—in that condition they were found, and in time enough to prevent the intended mischief. (*Victor.*)

Victor seeing them attack the stage, and not knowing where their fury would end, hastened directly to the Castle to inform the Lord Lieutenant of the danger they were in—the Duke of Dorset sent away for the Lord Mayor, who excused himself as being ill of the gout—Victor then went in pursuit of both the High Sheriffs to their houses, and from thence to the taverns where he heard they were—but he could find no magistrate above a deputy constable till one o'clock in the morning—and the captain of the guard very properly refused to march under the direction of such a man—as the riot at the theatre was expected, and as it was known to be on a party occasion, the magistrates were supposed to have concealed themselves designedly.

In this dispute the manager had quite lost the favour and protection of the public—and his situation was very different from what it was in the former riot, where all the advantages were on his side—here he was given up by the grave and judicious, nay even by the courtiers, who all agreed that he should have stroked the growling lion, and not have provoked him.

This universal opinion in his disfavour inclined him to give up the management of the theatre, and to determine to set his foot there no more—and accordingly he took his leave in a very pathetic and affecting address to the public, which was published about a month after. (*Victor.*)

Victor blames Digges for his conduct on the night of the riot—and Hitchcock still more so—but without sufficient reason—Sheridan was the person to blame—no manager has a right to place an actor in the situation in which Sheridan placed Digges—he ought *really* to have left Digges at liberty to act as he pleased, or to have taken the consequences of the refusal on himself—it is a poor vindication of Sheridan, to say that he gave Digges a *formal* permission to repeat the speech, if he chose it—after the serious lecture Sheridan had given all the performers in the green-room, and the pointed manner in which he applied his observations to Digges personally at the conclusion, Digges must of course be extremely averse from acting in direct opposition to the manager's sentiments—it was natural for him to request to be excused for private reasons—and tho' it was unguarded in him to add, that his compliance would be greatly injurious to him, yet much allowance should be made for his being so circumstanced, as perhaps no actor ever was before or since.

The line of conduct which Sheridan ought to have pursued was so clear, that it is really wonderful that he could act so foolishly as he did—it was ridiculous in him to say that, after having read Mahomet with the greatest attention, he could not see any thing in it applicable to the present times—the point in question was, not if there was any thing strictly applicable, but whether there was any thing likely to be so applied—he knew there was a set of persons in opposition to the court, who seemed most improperly determined to bring their politics into the theatre — and to such persons perhaps

the whole compass of the Drama could not afford a fairer opportunity than the fatal speech which occasioned so much mischief—*Common Sense* therefore plainly dictated to Sheridan to lay the play aside.

Victor thinks, with much probability, that if Digges had quietly complied with the encore, it would only have delayed the evil—for the party were so incensed against Sheridan on account of the Beef-steak Club, that they were determined to encore him the first opportunity, and his refusal would have produced the same consequence.

The Beef-steak Club was beyond a doubt instituted solely for theatrical purposes—but as Sheridan gave the dinners in his *public* capacity as manager, it was very injudicious in him not to discontinue them, when he found they were perverted to political purposes — but through the whole business his conduct seems to have been warped by his own private politics* — and even supposing that the laying aside of Mahomet and the suppressing of the dinners would not have appeased Sheridan's enemies, yet still he would have had the satisfaction of putting himself in the right—whereas by acting as he did, he was clearly wrong—the utmost however that can be said against Sheridan is, that he was very imprudent — whereas the conduct of his opponents, was unreasonable as to the encore — wantonly cruel as to the destruction of the theatre — and most tyrannical as to the Apology demanded two years after.

* This conjecture is confirmed by a Gentleman, who says, that Sheridan drew the storm upon himself by his attachment to court principles — and that he was wonderfully fond of a smile at the Castle levee.

Hitchcock says—“ As it is in the midst of misfortunes
 “ that the truly great mind shines in its native lustre, so
 “ never did Sheridan’s conduct appear in such noble
 “ colours as at this interesting period — tho’ used
 “ with such unparalleled cruelty and ruined in his
 “ fortune past all hopes of retrieving, yet feeling for
 “ the performers, who were innocently involved in
 “ his distresses, he resolved they should not partake
 “ of them—and with a disinterestedness which will
 “ ever do honour to his character, generously gave
 “ up to them the use of his theatre, or what re-
 “ mained of it with the wardrobe and scenery, for
 “ the benefits during the rest of the season, not only
 “ without any emolument, but with a certain loss to
 “ himself.”

Accordingly the theatre after undergoing some few temporary repairs opened again March 18th, about a fortnight after the riot, by the command of the Duke and Duchess of Dorset, for Mrs. Woffington’s benefit — when *All for Love* was acted to a crowded audience — after which the benefits, most of them good ones, continued without intermission till the middle of May, when the theatre closed — and Mrs. Woffington returned to London.

As Victor and Hitchcock both speak of the theatres in the plural number as being in the possession of Sheridan, there must have been some particular reason for not acting in Aungier Street, instead of making a temporary repair of Smock Alley.

Sheridan let the theatre for 2 years to Victor and Sowdon for £5 each acting night — and upon condition of their advancing him £2000 upon mortgage of the wardrobe, &c., then valued at £4000.

When the summer approached, Sowdon went off for London with a view to engage Barry for the following season—and left Victor to repair the theatre from the injuries it had lately received, and to add what improvements and decorations he might think necessary. (*Victor.*)

From Victor's 84th letter it appears that Love was Manager of the Company at Limerick this summer — Love had been disappointed of 4 actors — Victor by his desire sent him Layfield, Cunningham, Elrington and C. — he speaks unfavourably of them all, allowing however that Cunningham had some comic humour.

1754-1755.

Sowdon offered Barry £800 salary for himself and £300 for Miss Nossiter—he was contented with his own sum, but insisted on £500 for her, which Victor prevailed on Sowdon to consent to — being fully convinced, that they could stand no chance of success, without such an actor as Barry to succeed Sheridan.

Sowdon, by Victor's desire, engaged Mrs. Gregory to play the first parts with Barry — her salary was £300— she had acted at C. G. the preceding season —and Victor was sensible of her merit, as he had been particularly desired to hear her rehearse, and give his opinion of her, before she went on the stage. (*Victor.*)

Victor in a letter to the Duke of Dorset in Sep. says — “ when I waited on Mrs. Woffington to take “ my leave at her setting out for London — I told “ her I thought it for her interest as well as ours, that “ she should be engaged the next winter there—she “ was greatly disappointed at not receiving proposals “ from me — at which I told her, she would find “ Sowdon in London, and if it was her desire to re- “ turn, whatever terms they agreed on, should have “ my hearty concurrence — they met on that occasion “ — but as she expected her former salary of £800, “ he very wisely got rid of the subject as fast as he “ could — no man has a higher sense of her merit “ than I have, yet that great salary cannot be given, “ even to her the fourth season, because novelty is “ the very spirit and life of all public entertainments “ — we have accordingly engaged Barry, Miss Nos- “ siter, and Mrs. Gregory, with three others of the “ middling sort, and two capital dancers — these are “ all our importation this season.”

The theatre opened Oct. 7 with the *Suspicious Husband*. Ranger = King : Strickland = Sowdon : Frankly = Dexter : Bellamy = Heaphy : Clarinda = Miss Kennedy : (from C. G.) Jacintha = Mrs. Cowper : (from D. L.) Mrs. Strickland = Miss Danvers. (*Hitchcock.*)

The new managers were told by their friends that Mahomet would be called for at the beginning of the season, and that the demand would be so universal that they would be obliged to comply with it—Victor was inclined to exert the privileges of a manager, and to oppose all measures that might cause dissensions in the theatre, but Sowdon, who as an actor was more exposed to malice and resentment, offered reasons for a contrary behaviour—however they consulted together, and settled what they would do, if that misfortune should happen.

They went on quietly for 6 weeks, but one night when Sowdon advanced to give out the play, about 20 voices in the pit called for Mahomet — upon the demand being repeated, he begged the gentlemen would give him leave to retire for a few minutes, to which they consented — he then came on again and said, “Gentlemen, I am to ask if it is the unanimous request of the audience that Mahomet should be performed,” to which the same 20 voices cried ay ay, and as there was not a negative the ayes had it — He then told them that as Mrs. Woffington, Sheridan, and Digges had left the theatre, the three capital parts were to be studied, and he begged their patience for 14 days, when the Tragedy should be performed.

When the play was represented, instead of the crowded audience that had been universally expected, the house was not half full—and after the party who called for Mahomet were gratified in having their favourite speech spoken a second time, the rest of the Tragedy went off as flatly as possible — this the party attributed to the play being badly acted, and

sent deputies to the managers to desire that Barry and Mrs. Gregory might act Zaphna and Palmira—to this Victor strongly objected, as Barry was engaged in studying two characters of consequence, which were sure to turn out to the advantage of his employers—this appeared so reasonable to those who considered the great salaries the managers were bound to pay to Barry and Mrs. Gregory, that after many debates it ended in their desiring that Mahomet might be given out once more — this Victor complied with—and as he expected there came 8 or 10 of the party into the pit just about 6 o’Clock, and finding very few persons there besides themselves, they soon consented to be dismissed. (*Victor.*)

Thus this famous affair ended quietly—the new managers acted very adroitly—and the tragical consequences, which Sheridan had anticipated from the repetition of a speech, proved “Chimæras all.”

Lacy from D. L. paid Ireland a second visit, and came out in Lear—Love made his 1st app. in Falstaff, in which he succeeded remarkably well—he acted a variety of other characters with considerable reputation.

Mrs. Gregory’s 1st app. was in Hermione, (D. M.) a character which she sustained with great merit, and in which she received much applause.

Barry came out in Othello, and was received with that warmth of applause to which he was entitled.

Miss Nossiter made her 1st app. in Juliet Dec. 1st — Romeo = Barry : Mercutio = King.

Hitchcock says—“the town seemed very well satisfied with the company — Barry generally drew “crowded houses—I am in possession of the amount

“ of 26 of Barry’s nights, which I shall here present,
 “ only premising, that when they commenced, Barry’s
 “ novelty was in some measure abated.

“ 1755.	<i>Irish Money.</i>		
“ Jan. 1st. Essex	£51	10 3
“ 3d. Distressed Mother	54	3 4
“ 8th. Orphan	77	11 4
“ 10th. Ditto	56	18 7
“ 15th. Venice Preserved	...	66	1 8
“ 17th. Macbeth	126	10 8
“ 20th. Othello	86	4 8
“ 22d. Jane Shore	76	2 1
“ 23d. Romeo	72	8 5
“ 24th. Macbeth	104	2 2
“ 27th. Essex	96	18 1
“ 29th. Hamlet	43	9 11
“ 31st. King John	78	0 0
“ Feb. 3d. Oroonoko	75	17 9
“ 5th. Macbeth	63	12 11
“ 11th. Essex	72	7 4
“ 14th. Theodosius	54	4 5
“ 17th. Siege of Damascus	...	87	0 1
“ 19th. Oroonoko	45	4 7
“ 21st. Romeo	73	12 3
“ 24th. Philoclea	95	12 1
“ 26th. Siege of Damascus	...	65	1 1
“ 28th. Henry 5th	36	18 10
“ March 5th. Philoclea	53	10 0
“ 10th. Theodosius	42	8 3
“ 12th. Othello	58	2 5

“ The amount of the 26 nights £1813 15 2”

It appears from this statement that Barry's *Macbeth* brought more money to the theatre, than the characters for which he was better suited — his other parts were probably *Essex—Orestes—Castalio—Pierre—Hamlet—Faulconbridge—Oroonoko—Varanes—Phocyas—Henry 5th—* and *Pyrocles in Philoclea*—Barry no doubt acted *Alexander* in the course of the season—as *Victor* says, that when *Mahomet* was brought out, Barry was studying *Alexander* and *Lear*—*Wilkinson* in 1757 imitated Barry in *Alexander* — his imitation was universally known— which could not have been the case, if Barry had not played the part in this season.

Victor, sensible of the danger of the engagement with Barry, had thought of a saving expedient— which was that Barry should be obliged to perform 60 nights in the course of the season — this was so reasonable that it was readily agreed to — tho' he was particularly assiduous and performed constantly 3 nights a week, yet when the theatre closed, 9 of the 60 were wanting, and consequently the managers were entitled to deduct from the £800 a proportional sum. (*Victor.*)

March 14. *Mourning Bride*. *Osmyn* = Barry, 1st time : *King* = *Sowdon* : *Gonzalez* = *Layfield* : *Almeria* = *Miss Nossiter*, 1st time : *Zara* = *Mrs. Gregory*, 1st time.

May 15. *Goodfellow's bt. Twelfth Night*, revived. *Malvolio* = *Love* : *Sir Andrew Aguecheek* = *King* : *Sir Toby Belch* = *I. Sparks* : *Orsino* = *Ricard* : *Clown* = *Cunningham* : *Sebastian* = *Stayley* : *Antonio* = *Goodfellow* : *Viola* = *Mrs. Cowper* : *Olivia* = *Miss Kennedy* : *Maria* = *Mrs. Kennedy*. (*Hitchcock.*)

Barry acted King Lear in May — Victor, by his desire, gave him (in his 91st letter) his opinion of the performance — “ I need not repeat what I have so often asserted — that you have powers for the character of Lear, and the audience last night confirmed that opinion by uncommon and deserved applause — you were happy in most of the shining parts of the character—your defects are only owing to your want of time and attention — you did little more in the first scene than look the character well — a more firm and nervous tone of voice is wanting to support the dignity of Lear, in those little, yet important passages — the angry part with Kent was well executed — so was the scene which ends with the curse, but it will be more complete the next time that you speak it — we shall pass on to the mad scenes, where Garrick is indeed *inimitable*, from his peculiar command of the muscles, his spirit, and well settled business—with you there was too great a languor, which seemed, (as it really was) as if for want of practice, you had not sufficiently digested the business—and in the capital scene, where Lear enters crowned with straw, the transitions were not marked strongly enough—a variety of looks and tones are wanting to mark every passage of that fine scene—it must also be assisted by a vague, wild, unsettled eye, which you wanted, and must practice—the Couch scene, the recovery of your senses and in particular the transports of Lear at the restoration, were extremely well executed.”

Barry at his bt. at C. G. March 25 1754 brought out the Sheep-shearing, or Florizel and Perdita—

he doubtless brought it out again at Dublin in this season, as it is printed with the following cast—Autolicus = King : Florizel = Barry : Polixenes = Love : Camillo = Stayley : Antigonus (disguised as Alcon) = Heaphy : Clown = Cunningham : Perdita = Miss Nossiter.

Hitchcock tells us that the theatre closed on the 9th of June much to the satisfaction of the managers—but Victor himself says, upon balancing our accounts, we found ourselves a very little more than saved from mischief.

Barry and Miss Nossiter returned to London.

1755-1756.

Victor and Sowdon having determined not to give such large salaries their second season, to avoid that error fell into a greater, by engaging Mossop to perform with them on shares — £40 were to be deducted every night for the expenses, and the surplus was to be divided into 3 equal parts, of which Mossop was to have one—but the managers did not stipulate that he should be obliged to act a certain

number of nights — Mossop, finding it would be equally to his profit, and more to his reputation to play but seldom — as in that case he was sure of playing to a full house — acted but 24 times — the managers were obliged to keep the theatre open 110 nights — and tho' the houses were very good when Mossop and Mrs. Gregory acted, yet the profits accruing to the managers from thence, were not more than adequate to defray the losses of the failing audiences.

Mrs. Gregory, who was engaged at the advanced salary of £400, and almost solely for the purpose of acting with Mossop, (she being studied in few parts in Comedy) was by his acting so seldom, of much less service to the theatre than she might have been — while Mossop's gains (including benefits) amounted to near £900. (*Victor.*)

As the managers' reliance was chiefly on Mossop and Mrs. Gregory, care was taken to bring them properly forward—Mossop came out in his favourite character of of Zanga—after which he played Richard—Pierre—Horatio, &c.

Barbarossa was performed for the first time in Dublin Feb. 2d—Mossop gave up the part of Barbarossa in which he had done himself so much credit at D. L., for Achmet, which was not suited to his abilities.

Coriolanus was revived — this has always been esteemed as one of Mossop's best parts — the sternness of the character was admirably suited to his powers—he often wanted variety, but never force — his last act was uncommonly fine.

Mrs. Gregory added much to her reputation in

Volumnia and especially in Zaphira, that being an original character in Ireland.

Several new performers were brought forward—Stamper appeared in the Miser which he supported with great justice and nature—he was well received likewise in Scrub, Foresight, and many parts in that line—Wilkinson met with Stamper at Edinburgh in 1765 — he had been a great favourite, but was then worn out—he had ruined himself by morning drinking.

A young gentleman of the name of Kirkpatrick played Romeo, Altamont, Essex, &c. with some success—Mrs. Glen from C. G. acted Juliet.

A material advantage was likewise derived from musical pieces — Miss Brent, who afterwards drew such extraordinary houses at C. G., played Polly for the first time. (*Hitchcock.*)

Victor says—“ Brooke’s Jack the Giant Queller “ was brought forward again, but with no success— “ his T. of Injured Honour, in which Mossop and “ Mrs. Gregory acted the Earl and Countess of “ Westmoreland, made ample amends—the play was “ well received and admired by the best judges.”

This play is printed in Brooke’s works as the Earl of Westmoreland, and it seems from the General Advertiser to have come out under that title at Dublin May 13 1745—(*B. M.*)—it is foolishly printed without any performers to the characters—several years before this play begins, Osbert King of Northumberland had come to Westmoreland’s castle on a visit, and finding him from home had ravished his wife, Rowena—Westmoreland took up arms against Osbert, and was supposed to have been killed in a

battle—he had recovered from his wounds, and had become a distinguished leader among the Danes—Edwin the son of Westmoreland and Rowena, had been consigned to the care of Osric, Earl of Manchester—at the opening of the play Osric, with Edwin, arrives at the suburbs of York, where the scene lies — his object is to bring Rowena away in safety from the religious house in which she had placed herself—the Danes, with Westmoreland, had landed in full force—Westmoreland has a private interview with Rowena—on his return to the Danish Camp he is taken prisoner by Osbert's troops — he acknowledges who he is, and challenges Osbert to single combat — Osbert accepts the challenge, and is killed—but before his death he receives Westmoreland's forgiveness—some of the Danes, without their king's knowledge, burn the nunnery with Rowena and the rest of the nuns — it is agreed to decide the contest between the Danes and the Northumbrians on these conditions — if Westmoreland should kill the champion of the latter, the Danes are to dispose of the kingdom of Northumberland—if he should be killed, they are to return home — Westmoreland, having heard of the death of Rowena, and suspecting the Danes of treachery, suffers himself to be killed—the opposite champion proves to be his son Edwin—the catastrophe is not a pleasing one—for tho' Edwin is fighting in a good cause, and does not know who his opponent is, till it is too late—yet there is something horrid in a son killing his father under any circumstances — Westmoreland, to gratify his private revenge, had twice involved his country in war—in other respects he is a noble character — Rapin

mentions Osbert as one of the kings of Northumberland, but the entire play seems to be fiction — this T., on the whole, is a good one — some parts of it do Brooke great credit.

In the Spring, Woodward having obtained leave from the managers of D. L. to perform in Dublin, concluded an agreement with Victor and Sowdon for acting 8 nights on shares—he was to have a 9th night to himself on paying the charges—he made his 1st app. May 17th in Marplot and Capt. Flash—he afterwards acted Bobadill—Scrub—the Apprentice —Atall — Copper Captain — and Petruchio — this agreement proved advantageous to all parties, and Woodward cleared about £200.

Thus closed the management of Victor and Sowdon, who, tho' conversant in the business of a theatre, were glad at the conclusion of their term, to extricate themselves from what they had undertaken, with credit and without loss. (*Victor and Hitchcock.*)

1756-1757.

When the rage of party was abated, people began to entertain milder sentiments of Sheridan, and to admit that his treatment was too severe — and that tho' he had committed a great error, yet the punishment inflicted was more than adequate to the fault.

Tho' Sheridan had left Ireland with due resentment for the infamous treatment he had met with, yet as all passions subside in time, he was willing to return to his native country, when he found a change had taken place in the public opinion.

Victor was glad to resume his former station of treasurer and deputy manager — and Sowdon seems to have continued as an actor as heretofore.

On Sheridan's return to Dublin, he employed a person to paint three or four sets of scenes, which were much wanted — and made several expensive additions to the wardrobe, which two years' use had not a little impaired. (*Victor.*)

The theatre opened October 18th with the *Busy Body*. Marplot = King : who was by this time become a great favourite with the public—he had acted Ranger — Lovegold — Abel Drugger — Duretete — Scrub—Lord Lace—Bayes—Osrick—Tattle—Fine Gentleman — Tom, &c., with great and deserved applause. (*Hitchcock.*)

When the time drew near for Sheridan's expected appearance, it began to be rumoured that an Apology would be expected from him on the Stage, before

he would be allowed to perform—and tho' no one could assign any cause for it, and tho' in sense and reason something more than *Apology, Redress and Satisfaction*, ought to have been made to him by those persons (who were all known) that did the mischief to the theatre, yet the words Sheridan and *Apology* were always echoed together.

The 1st act of the *Busy Body* was performed with the utmost quietness, but in the second, a few young men in the pit called out Sheridan ! *Apology* ! which was seconded by the same number in both the galleries—Dexter, who acted Sir George Airy, and was remarkable for his modest behaviour, was on the stage alone—he bowed and retired, and went to consult Victor—Victor desired him to go on again, and say that Sheridan was confined to his room with a very bad cold, and that he did not doubt but that Sheridan when he was recovered would give them all the satisfaction they desired—this however would not content them—they had collected spirits to make a beginning, and had gradually excited a considerable uproar—they insisted on Dexter's going to Sheridan, whose apartments they knew were contiguous to the theatre, and on his bringing a positive promise from him—Victor and Dexter accordingly went to Sheridan, who was of course much hurt at this unreasonable demand, however he was prevailed on to comply—and Dexter assured the audience that when Sheridan was recovered, he would make an *Apology* on the Stage, and that public notice of it should be given in the bills—this was received with universal applause.

Victor recommended Sheridan, if the audience

would have an apology, to make them pay for it, and to give notice of it in the bills before some Comedy that would not otherwise pay charges—he would naturally be supposed to be too much affected, on that solemn occasion, to perform any character on the same night—to this Sheridan assented—and Oct. 25th was fixed on for him to undergo this severe and most unmerited mortification. (*Victor and Hitchcock.*)

Soon after the doors were opened, every part of the house was crowded to behold the unmanly triumph of despotism over reason and justice—such a spectacle perhaps was never presented to the public before, nor since—a manager, who deserved a statue to perpetuate the memory of the good he had done, was obliged to appear like a criminal, before that tribunal which he had so often furnished with the most rational entertainment—but he was equal to this arduous task—when the curtain drew up, he advanced to the centre of the stage, with a paper in his hand, fearing in that unavoidable confusion to trust entirely to his memory—it was the opinion of some of the best judges, that no man within their observation ever appeared before the public with so much address, or spoke to the passions with such propriety—tears gushed from the eyes of several of his male auditors—his apology was followed by the loudest acclamation—and after he had begun to retire, he advanced again, and with faltering and broken accents spoke as follows, “Your goodness
“to me at this important crisis has so deeply affected
“me, that I want powers to express myself—my
“future actions shall show my gratitude”—thus

ended this disgraceful affair—every liberal mind must be shocked at the degeneracy of the times, which could reduce a man of Sheridan's abilities and sentiments, to the humiliating situation of apologizing to the destroyers of his property, for having ruined his fortune and having demolished the labours of so many years.

Some few nights after, Sheridan appeared in Hamlet to a crowded audience, and was received with the utmost applause—he afterwards drew several good houses to his Richard, Tamerlane, Dumont, Horatio, &c.

Sheridan having in vain endeavoured to secure Barry, engaged Lee, an actor of reputation, whom he had never seen perform, at £400 for the season—tho' he did not answer the manager's expectations, yet he supported a line of first characters with tolerable reputation—his 1st app. was in Lear, he then performed Hastings—Iago—Hotspur, &c.

Sheridan had engaged two celebrated Dancers, to whom he was to pay £1000—this proved a bad bargain to him—and indeed his great error was in engaging performers at larger salaries than the theatre could afford.

Several new performers of merit were brought out—among whom were Miss G. and Miss M. Philips, Mr. Glover and Miss Wells—Mrs. Gregory had returned to C. G.

Fair Penitent. Horatio = Sheridan : Lothario = Lee : Sciolto = Heaphy : Altamont = Dexter : Lavinia = Miss Grace Philips : Calista = Miss M. Philips.

Conscious Lovers. Bevil Jun. = Sheridan : Myr-

te = Lee : Tom = King : Cimberton = Glover : Sea-land = Heaphy : Phillis = Miss G. Philips : Indiana = Miss M. Philips.

Mr. and Mrs. Wilder from D. L. made their 1st app. Dec. 17th in Macheath and Polly—they brought the Beggar's Opera once more into fashion, and occasioned it to be performed once a week during the season, upwards of 20 nights, besides benefits, to crowded houses—their success in these characters induced the manager to get up the Oracle, which was played with singular applause—Oberon = Wilder : Cynthia = Mrs. Wilder.

The Tempest was revived with great care and expense, and brought 5 or 6 good houses—Sheridan and King were excellent in Prospero and Trinculo—Coriolanus and Barbarossa were acted, but did not do much. (*Hitchcock.*)

Hitchcock says—"I shall present my readers with the receipts of 21 of Sheridan's nights—they may convey an idea of the success of the theatre, and contrasted with those of Barry's before mentioned, will show what estimation Sheridan was held in by the public.

1758.	<i>Irish money.</i>
" Jan. 28th. Essex ...	... £96 0 9
" 31st. Distressed Mother ...	... 90 8 1
" Feb. 2d. Venice Preserved ..	.. 88 1 6
" 4th. Provoked Husband ...	... 56 11 0
" 6th. Hamlet ...	... 118 4 11
" 9th. Essex ...	... 69 0 2
" 11th. Phædra ...	... 99 4 8
" 13th. Merchant of Venice ...	... 79 7 1
" 16th. Comus ...	... 41 8 9

" 18th. Stratagem	...	...	79	13	7
" 20th. Macbeth	...	...	98	1	11
" 27th. Richard 3d.	...	...	110	19	9
" March 3d. Tancred	...	...	87	3	1
" 4th. Merchant of Venice	...	...	54	19	9
" 6th. Coriolanus	...	...	58	7	10
" 9th. Phædra	...	...	44	5	1
" 10th. Douglas	...	...	84	0	3
" 11th. Richard	...	...	100	14	7
" 13th. Romeo	...	...	57	8	4
" 15th. Tancred	...	...	43	0	2
" 16th. Douglas	...	...	73	19	10

" Total 21 nights ... £1631 1 11

" On an average of £77 17 2 per night."

Hitchcock does not specify Sheridan's characters — he probably acted Essex — Orestes — Pierre — Lord Townly—Hamlet—Theseus in Phædra — Shylock—Comus—Macbeth—Coriolanus and Romeo— he probably gave up his original part of Siffredi, and played Tancred—as he is said to have acted Archer, it was probably at this time.

Sheridan having been disappointed in the expected abilities of some young actress, was glad to catch at every auxiliary, and engaged Foote about April or May — (*Victor*)—this proved advantageous to each party—Foote acted Sir Charles Buck in the Englishman returned from Paris — Bayes — Hartop in Knights—Fondlewife, &c.

Douglas. Norval = Sheridan : Stranger = Lee : Glenalvon = Stayley : Lord Randolph = Dexter : Lady Randolph = Mrs. Kennedy : who though a

good actress in Comedy, had few pretensions to act Tragedy — this play was performed two nights and then laid aside — Hitchcock speaks of this Tragedy as having been successful in other theatres — which at *this* time was by no means the case — except perhaps at Edinburgh — this is not the only instance in which he anticipates the future and speaks of it as past or present.

At the beginning of the season, among other regulations adopted by the manager, he determined if possible, to put an end to the numberless complaints of the outrages committed in the upper gallery, by converting it into boxes, and raising the price to 2s. and 6d. — this answered the end proposed, but proved highly detrimental to his interest — for as most things are governed by fashion, so novelty and whim drew the ladies, and consequently the gentlemen, in such numbers to the upper boxes, that those below were in great measure deserted, and the pit thinned of course—however by this regulation, peace and order were suddenly restored. (*Hitchcock.*)

As soon as Sheridan had resolved to resume the management of the theatre in 1756, before he left London he waited on Barry with a gentleman who was a common friend to both, and made him overtures of all kinds to engage him for the ensuing season — telling him at the same time that he should not continue on the stage above a year or two at most—and that it should be Barry's own fault, if his station was not as eligible as he could wish — Sheridan proposed to engage him at a certain salary, or to admit him to a share of the profits — and after-

wards let the theatre to him — before they parted, Barry seemed inclined to come into some one of these proposals — he promised to consider the point, and in a few days to call on Sheridan, and let him know the result of his thoughts — but he neither called, nor ever afterwards spoke to him on the subject.

About March 1757 the report began to be credited that Barry's agents had actually agreed with the Proprietors of the Music Hall in Crow Street for their property there, in order to build a new theatre — Sheridan and Victor, after frequent consultations on the subject, concluded that Victor should go to London, and endeavour to dissuade Barry from the rash enterprize of building a new house, since he might have the united theatres of Aungier Street and Smock Alley on advantageous terms, if he had any objection to a partnership with Sheridan.

When Victor called on Barry, Barry soon convinced him that this offer came too late — it must however be remembered that Sheridan had in person made similar proposals to Barry before he left London—this Sheridan afterwards stated in his “Appeal to the Public,” and as he was never contradicted, Victor argues with good reason, that what Sheridan said must be admitted as fact — and that the theatre in Crow Street was erected, after mature deliberation and after Barry had preferred his own scheme to Sheridan's proposals.

Victor's business with Barry being soon over, he set about executing the other part of his commission, which was to engage Mrs. Gregory, and Mrs. Bland,

now become Mrs. Hamilton — after a negotiation of 7 weeks he engaged Mrs. Gregory at £500 and Mrs. Hamilton at £400.

As Mrs. Gregory and Victor had a mutual confidence in each other, their agreement was only made in the shape of a memorandum — which they both signed — but as Mrs. Hamilton had a husband who was a stranger to Victor, he thought it prudent to call in an attorney, and have an article drawn in form with a penalty of £500. (*Victor.*)

Rich, finding Mrs. Hamilton was engaged, insisted on her breaking her article, and promised to indemnify her — a law suit ensued, and after a delay of three years, Rich was obliged to pay the £500 with costs. — (*Victor and Hitchcock.*) See Victor's 103d letter.

Barry, Macklin and Victor left London about the same time, and landed in Ireland from the same packet boat the latter end of June—and soon afterwards the Music Hall in Crow Street, and some adjacent buildings were levelled to the ground, to lay the foundation of the new theatre. (*Victor.*)

Barry remained in Dublin till Sep., when having obtained a sufficient number of subscribers to the new theatre, and arranged every matter relative to his great design, he returned to London—Hitchcock says that Macklin accompanied him — but Cooke tells us that Macklin stayed in Dublin to superintend the concerns of the theatre, in which, it seems, Macklin was originally intended to have been a partner with Barry.

Among Macklin's oddities, he was always a great *projector*, and, like most people who take up this cha-

racter, from a certain restlessness of temper, his projects were commonly unsuccessful, both to himself and friends — he was generally thought to have been at this time Barry's principal adviser—he entered warmly into the cause, and published a pamphlet against Sheridan, in the writing of which he was probably as much instigated by enmity to Sheridan as by friendship to Barry——Kirkman gives a long extract, as usual, for the sake of swelling his book—from this it appears, that the pamphlet was written in a coarse style, and with no small quantity of personal invective against Sheridan.

Previously to the indentures being drawn up between Barry and Macklin as joint managers of the new theatre, Macklin gave in a list of parts, and a plan of managerial arrangement, as it respected his own power, which roused Barry to pause on such an agreement — besides Shylock and the comic parts which he usually acted, he was for articling to play Hamlet, Richard, Macbeth, &c. *occasionally* — seeing Barry rather surprised at this last proposal, — “ Not, my
 “ dear Spranger (says he) that I want to take your
 “ parts from you, but by way of giving the town
 “ *variety*—You shall play Macbeth one night and I
 “ another, and so on with the rest of the tragic cha-
 “ racters — thus we will throw lights upon one
 “ another's performance, and give a bone to the
 “ critics.”

Barry remonstrated in vain against this absurd project, by telling him, in his soft conciliating manner, that the very reverse of what he had predicted must happen, as, in the proportion of one of them being a favourite in any of those characters, the

other must feel the degradation, and of course the receipts of the house must suffer—that he, Macklin, had a large circle of comic parts to range in, all at his own disposal, which he could vary as he liked—which would be sufficient both for fame and fortune, and not *risk* the taking up of new business at his *time of life*.

Macklin caught fire at the word *risk* and, perhaps, *time of life*, and told him, it was more a *certainty* than he and Garrick were aware of—that he had long thought of these parts, that he had long studied them—and tho' he had never before then had a power to demand them, he would not now lose the opportunity!—"and by Heaven, Sir, let me tell you, "I think I shall be able to show the town something "they never saw before."

To such reasoning nothing could be applied, but by breaking off the engagement, which accordingly was dissolved — (*Cooke*) — and Barry turned his thoughts towards Woodward—see D. L. 1757-1758.

1757-1758.

The theatre opened Oct. 10th with the Fair Quaker of Deal—on the 24th Sheridan acted Hamlet to a very good house—some few days after, Mrs. Gregory, now become Mrs. Fitzhenry, made her 1st app. in Calista, which was one of her best parts, and was most cordially received (*Hitchcock*)—previously to this, Sheridan had never seen her on the stage but once, and that in a Comedy part, which made no favourable impression—but it was not long before he was a convert to her abilities in Tragedy—the manager and actress were well paired. (*Victor.*)

Dec. 7. Recruiting Officer. Capt. Plume = Ryder, his 1st app. on that stage: Capt. Brazen = Foote: Kite = Isaac Sparks: Sylvia = Miss Kennedy, who soon after retired from the stage—Ryder was well received, and became afterwards a particular favourite with the public. (*Wilkinson.*)

Wilkinson appeared some few days after—the bill ran thus—after the play Mr. Foote will give Tea—Mr. Puzzle (the Instructor) = Mr. Foote—First Pupil by a Young Gentleman who never appeared on any Stage before.

When Wilkinson came on he was extremely frightened—which Foote perceiving, good-naturedly took him by the hand, and led him forward—the audience received him with a burst of applause, which however could not instantly remove his timidity—Foote,

seeing Wilkinson was not fit for action, said to his two friends on the stage (who sat like Smith and Johnson in the Rehearsal) "this young gentleman is merely a novice on the stage—he has not been properly drilled—but come my young friend, walk across the stage, breath yourself and show your figure"—he did so, the walk encouraged him, and another loud clap of applause succeeded—he felt a glow which seemed to say now or never, "this is the night, that either makes you or udoes you quite"—at length he mustered up courage and began his Imitations with Luke Sparks of C. G. in Capulet—many of the gentlemen in the boxes knew the London performers, and no play in London was so familiar then as Romeo and Juliet—they were universally struck with the forcible likeness in the speaking, and the striking resemblance of the features—a peculiar excellence in Wilkinson's mode of mimickry—a gentleman cried out Sparks of London! Sparks of London!—the applause resounded even to Wilkinson's amazement, and the audience were equally astonished, as they found something where in fact they expected nothing—the next speech was their favourite, Barry, in Alexander, universally known, and as universally felt—Wilkinson, now vastly elated and quite at his ease, proceeded to give Barry and Mrs. Woffington in Macbeth and Lady Macbeth—the laughter was so incessant that he could not proceed—he was encored.

Mrs. Woffington on hearing Wilkinson was going with Foote to Ireland had said, "Take me off, a puppy, if he dare attempt it, by Heaven he will be stoned to death"—here she was mistaken—for on

his repeating the imitation, the second applause was stronger than the first—a sudden thought occurred to Wilkinson—he felt all hardy—all nerve—all alert—he advanced a few steps, and repeated 12 or 14 lines of the Prologue to the Author, which Foote had spoken that night, and almost every other night before—he hit off Foote’s manner, his voice and oddities so exactly, that the audience were delighted to the last degree to see and hear the mimick mimicked—and it gave Wilkinson a complete victory over Foote, who was sitting on the stage at the time—for the suddenness of the action tripped up his audacity so much, that with all his effrontery he looked foolish—wishing to appear equally pleased with the audience, but not knowing how to play that difficult part—the satisfaction was universal, and without any conclusion the curtain was obliged to drop with reiterated bursts of applause—they were remarkable at Dublin, when pleased, for continuing to applaud till the curtain fell, often not suffering the play to finish—this was a compliment frequently paid to Sheridan.

When the Farce was over, Wilkinson had great congratulations paid him seriously and ironically—Foote affected to be vastly pleased, but in truth it was mere affectation—he said to Wilkinson it was perfectly well judged to make free with him, yet he did not think it very like himself, it was certainly his *worst* imitation—so differently do we feel for ourselves when ridicule is pointed at us—the conversation next day, particularly of Wilkinson’s private friends, was an universal cry of “Foote outdone! Foote outdone! the Pupil the Master!”—Tea was acted

in regular succession for several nights—the Rehearsal was repeated, in which Wilkinson performed the Princess Chloris—as he was well dressed, his serious acting a-la-mode Woffington procured him great applause, tho' in so trifling a part—her being so well known to all ranks and degrees was of infinite service to him as an Imitator—after his first night's performance, Sheridan appointed him a salary of 3 guineas per week—and Garrick was written to for his permission to let Wilkinson stay at Dublin till the end of February, which was readily granted.

Before Jan. expired he acted Cadwallader with the Prologue—and likewise Othello—Iago = King : Desdemona = Miss G. Philips, afterwards Mrs. Frances and mother to Mrs. Jordan.

His benefit was Feb. 25th. Jane Shore. Hastings = Wilkinson : Dumont = Dexter : Jane Shore = Miss Philips : Alicia = Mrs. Fitzhenry : with Tom Thumb. Queen = Wilkinson : Huncamunca = Miss G. Philips : — Mrs. Fitzhenry as usual gave great satisfaction — as Wilkinson did to an extravagant degree in Queen Dollalolla, as Mrs. Woffington — the steadiness and earnestness of the Imitation was at least equal to any modern professor's attempt.

Wilkinson was so elated with the success of his Imitations, that he had the insolence to propose to Sheridan to allow him to take him off — which he said would have a wonderful effect, and bring money to the theatre—Sheridan was extremely indignant—Wilkinson would have desired no better fun, as

Sheridan's voice was deep, and as oppositely sharp—he had likewise a peculiarity in his manner.

King had set his heart on well preparing a new Pantomime, in order to give the manager a lift — it was advertised for the Thursday, but was not fit for performance on the Wednesday — King, who was always indefatigable in what he undertook, determined to be at the theatre the whole of Wednesday night for the sake of keeping the painters, carpenters, &c. more strictly to their duty—in order to make the time pass more pleasantly, he desired Wilkinson and Mrs. King to be with him in the green-room, which they agreed to, on condition of having something to eat and drink—things were accordingly provided — Mrs. King undertook to dress the mutton chops — when she had sprinkled them with pepper and salt, she placed them on the gridiron close to the fender, till it was time to put them on the fire — Wilkinson complained of cold—the only seat in the green-room was as usual a bench, which went round the room and was immoveable—chairs were called for — two were immediately brought, and Wilkinson undertook to provide a third for himself—recollecting that Mrs. Fitzhenry's dressing-apartment was adjoining the green-room, and that he had seen her in Hermione in her royal robes sitting in an elbow chair, he went in the dark and seized the chair by the elbows—but when he brought it near to the fire-side, by a sudden jerk, off flew the bottom, and out flew, over the gridiron and mutton chops, what Mrs. Fitzhenry had deposited there—this for one hour cured all complaints of cold or hunger — and when the servants of the

theatre had performed the disagreeable task of putting the room to rights, eating was out of the question, but the Trio sat down to an excellent bowl of punch, and passed a pleasant evening. (*Wilkinson.*)

Wilkinson says, that he saw the Emperor of the Moon acted as a Farce at Dublin in 1758 — it was very wretchedly supported as to decorations, scenery, &c., but King was truly whimsical as Harlequin.

Crow Street Theatre now began to rear its head — and Sheridan was the more alarmed, as it was known that Woodward had determined on entering into partnership with Barry — the public was divided in opinion — the press teemed with publications from both parties — each had an appearance of reason, and each had its partisans, who espoused its interests, with all the warmth that such contests usually inspire. (*Hitchcock.*)

Sheridan's friends argued that Dublin was not sufficient to support two theatres — that at that time it could barely maintain one — and that if a second should be set up, the inevitable consequence must be, that they would ruin one another — they reminded the public of the lamentable condition in which Sheridan found the stage when first he undertook to reform it — and of the indefatigable pains and unlimited expense he had been at to adorn and improve it — they affirmed with truth, that by his learning and abilities, which his very enemies could not dispute, he had, after a struggle of many years, shown the people of Ireland, what they had never seen before, in their own country, a *well regulated theatre* — and

that consequently he was entitled to the support of the public.

Barry's advocates replied, that it was far from evident that Dublin could not support two theatres — that the public would be gainers by a contest — and that Barry had engaged so far in his design, that it would be absolute ruin to him to relinquish it—they added that when Barry was in Ireland in 1754-1755, his performance gave such general satisfaction, that he was encouraged by many of the nobility and gentry as well as citizens of the greatest eminence, to build a theatre and settle in Dublin—that he had accepted the invitation with gratitude — that he had treated immediately for several pieces of ground, but could not find any to his purpose 'till about May 1757 — &c. (*State of the Stage in Ireland printed in 1758.*)

Many and various were the schemes for preventing the new theatre, and some were carried into execution — the Case of the Proprietors of the united theatres of Aungier Street and Smock Alley was printed and delivered to all the Members of Parliament, setting forth the great expense they had been at in building and completing two magnificent theatres, and praying that the number of theatres might be limited by Parliament as in London — and that as two were thought sufficient for that great city, that one might be fixed for Dublin.

As many of the leading Members of Parliament were subscribers to the new building in Crow Street, and many more wellwishers to it, the case of the

proprietors of the united theatres, remained neglected and unpitied.

The manager began very soon to see the vanity of these attempts, and at last to turn his thoughts properly to an opposition — he called the company together in March just before the benefits, and said it was high time to see who would stand by him—he made his first application to Mrs. Fitzhenry — he agreed to give her £500 a year, but seeing her demur, he offered her £600 — well knowing, that without her, it would be unsafe for him to article with a large body of people, many of whom had considerable salaries, though they were only useful — Mrs. Fitzhenry gave such a reply to the manager's proposal, as made him conclude, that she meant to keep herself open to offers from the other side — and therefore he declared too rashly against entering into articles with any one — upon which Dexter and King went off, and signed with Barry's attorney directly.

The sudden loss of these two performers alarmed Sheridan — he began too late to alter his resolution, and signed a general article with all his company — he determined to engage Digges and Mrs. Ward to be ready at the opening of the season —, with Theophilus Cibber to strengthen the Comedies — he purchased a Pantomime, scenes, machinery, &c. all complete of the Master of Sadler's Wells — and engaged Maddox the celebrated Wire-dancer for £200, to act Harlequin and exhibit his usual feats on the Wire—It seems likewise that Sheridan and Victor did not despair of Mrs. Fitzhenry, or that they rather

expected to get her, as they knew she was a well-wisher to their side. (*Victor.*)

S. A. 1758-1759.

Sheridan, who had gone to London at the close of the preceding season, chose to stay there for the present, and deputed Victor to return to Ireland, and make as good a stand as he could against the new theatre.

Victor opened S. A. Oct. 22d, as he was obliged to do, as Manager of the King's company of Comedians.

Soon after his return, he engaged Brown (late of the Bath Company) who made his 1st app. in the Copper Captain — and tho' he met with the usual fate of a stranger, that of bringing very few people to see his first performance, yet those who were present, gave him universal applause—his first night brought no more than £12 — his second £28 — and his third more — till at last (as Estifania was well supported by Mrs. Kennedy) it became the only es-

established Comedy of the season — Woodward, was thought inferior to him in that character, and with all the advantages, which his theatre and company possessed, he could not keep *Rule a Wife and have a Wife* on a par against Brown. (*Victor.*)

Brown had an unfortunate propensity to Tragedy—he attempted *Richard* at D. L. Feb. 23, 1753 and was barely permitted to finish the part—and because Victor would not allow him to play capital tragic parts, he was much displeas'd. (*Victor and Wilkinson.*)

Brown was well received in *Benedick*—Don John and all parts of that cast—his principal fault was his making his pauses too long — probably owing to his having seen the effect produced by Garrick from his pointed pauses—but then Garrick had a judgment to direct him to a second, as to the proper time to continue them — in the *Wonder*, in the grand scene between *Felix* and *Violante*, the pause was near four minutes * but then Garrick's looks and actions supplied the want of words† — pauses in general are

* This seems an exaggeration — Victor would probably have been more correct, if he had said four seconds.

† And how did Garrick speak the *Soliloquy* last night?—Oh, against all rule, my lord, most ungrammatically ! betwixt the Substantive and the Adjective, which should agree together in number, case and gender, he made a breach thus—stopping as if the point wanted settling—and betwixt the nominative case, which, your lordship knows, should govern the verb, he suspended his voice in the *Epilogue* a dozen times, three seconds and three fifths by a stop-watch, my lord, each time——admirable grammarian—but in

dangerous intervals ; which should only be ventured on, when the circumstance and situation of the character demand them — and then they should not be continued too long.

Towards the close of November, Victor made several attempts to engage Mrs. Fitzhenry, who in that precarious situation of the theatre demanded security to be given her for the payment of her salary — Victor was so anxious in the business that he procured the security she wanted—but before the bond was executed, Sheridan wrote a letter in which he expressed his resentment at Mrs. Fitzhenry's making such an unprecedented demand—and his doubts of his being able to be himself in Dublin that season as he had intended—Mrs. Fitzhenry immediately engaged with Barry and Woodward.

This Victor thinks was the fatal blow to S. A.—and that if Mrs. Fitzhenry had been engaged and Sheridan had returned, with the assistance of Digges and Mrs. Ward in the same Tragedy (for instance the Distressed Mother) they would have been a force too strong for Barry—more especially, as after all the pains he had taken to procure a good actress in Tragedy, he had only been able to get Mrs. Dancer, who at this time was inferiour to what she afterwards proved—nor was Woodward much better supported in Comedy.

suspending his voice—was the sense suspended likewise? did no expression of attitude or countenance fill up the chasm?—Was the eye silent?—did you narrowly look?—I looked only at the stop-watch my lord—Excellent observer! (*Sterne.*)

About 2 or 3 weeks after the theatre was opened, Digges and Mrs. Ward arrived—they made their first app. in Hastings and Jane Shore, and were well received—as they were the original performers of *Norval* and *Lady Randolph* at Edinburgh, where Douglas first appeared, it was judged that this Tragedy was the most likely to be acted with a prospect of success—it was accordingly advertised—this produced an advertisement from Crow Street to inform the public that Barry and Mrs. Fitzhenry would speedily appear in *Norval* and *Lady Randolph*—but they were too poor at S. A. to be frightened, and Douglas was acted 9 times to the best audiences they had that season—which was no small triumph on their side—more especially as the play never appeared at the new theatre agreeably to promise—but this was only a temporary relief, for the ship which was bringing T. Cibber, Maddox, &c. to Ireland was lost, and all the passengers drowned—the loss of Maddox was severe, as he was not only to have been the Harlequin, but had the Music with the business and plot of the *Pantomime* in his custody—the Carpenter from Sadler's Wells, with the scenes, machinery, &c., arrived safe in another ship—from him Victor collected the plot and business of the scenes as well as he could—he got a new Harlequin, adapted Music to the piece, and in 3 weeks produced the *Pantomime*, which was received with great applause.

Victor had only one hope remaining—the managers at D. L. had given Miss Macklin leave to come to S. A. the latter end of April—her father was to have accompanied her—they were to have acted a

dozen nights — and he was to have exhibited some new piece of his writing — with this his dernier resort Victor acquainted his desponding company — he told them he would bring on their benefits at the end of Jan. in the most advantageous season for them — and as the benefits would carry them through February and March, there would be a clear stage for Mr. and Miss Macklin when they arrived.

When the benefit plays began to be advertised (as many of the company had great interest in the City, which was well known) the friends of the new managers thought of a very happy expedient to defend them against the injury they must have unavoidably sustained — and that was to apply to some leading Ladies of Quality to fix on their nights, bespeak their plays and make an interest for all parts of the house, particularly by Pit and Gallery tickets among their tradesmen, as for a distinct benefit — this was done — by which means it was common to find some woman of Quality making an interest for her play at Crow Street, with the same zeal that the Player at S. A. was exerting himself to support his wife and children — it was customary on these occasions for the great Lady to go early into the Box-room to receive her company — a friend of Victor was present one evening, when a Lady, who had sent out tickets for the pit and gallery with threatenings to her tradesmen, if they did not dispose of them, was ready to faint at finding a thin pit and thin galleries — after smelling bottles had been applied, she cried out “ she was ruined and undone! she should never be able to look dear Mr. Barry in the face any more, after such a shocking disappointment ” — the box-

keeper endeavoured to console her by saying "I beg
" your Ladyship will not be disheartened — indeed
" your Ladyship's pit will mend, and your Lady-
" ship's galleries too will certainly mend before the
" play begins"—the Lady however remained inconsolable, but protested she would be revenged by paying off—no — by turning off all her saucy tradesmen the next morning.

The theatres in London at this time had only a lobby before the boxes—those at Dublin had a commodious box-room (particularly Aungier Street) where the company assembled after the play was over, and conversed till their carriages were called.

But in spite of this manœuvring at C. S. the benefits at S. A. were in general good—as from the very ill success of the theatre, it was impossible for Victor to pay the salaries regularly, he took on these occasions but £16 in cash from each performer to pay contingencies, and allowed £24 for arrears, which together made £40, the usual charge for a benefit—at the beginning of March, Victor renewed his correspondence with Macklin, and after the exchange of 2 or 3 letters, was informed by him, that he had determined not to come to Ireland on account of his daughter's ill health, which made it dangerous for her to undertake such a journey and voyage.

This last disappointment compelled Victor to put Sheridan's orders into execution, which were to dissolve the company from acting any longer on his account, and to close the season — this was done the 20th of April—at the same time, as the whole company were sufferers by arrears of salary, he offered them from Sheridan the use of the theatre, if they

chose to act some few more plays on their own account this offer they accepted—but not finding it answer to them, they finally closed the theatre May 28th.

Victor distributed the money in his hands among the tradesmen, who had not received a farthing that season, and some of the poorer performers—this gave great offence to others—but he seems to have acted as uprightly as he could, under the existing circumstances—he left Ireland at the close of the Season—and here his account of the Irish Stage ends—see his 108th letter.

From the advertisement published by the actors on beginning to perform on their own account, it appears that F. Aikin and Ryder were this season at S. A. (*Victor.*)

CROW STREET 1758-1759.

The new theatre opened Oct. 22, with an occasional Prologue by Woodward, after which, was acted *She wou'd and She wou'd not*. *Trappanti = King*: *Don Manuel = Arthur*: (from Bath) *Don*

Philip = Jefferson : Octavio = White : Soto = Layfield : Diego = Mynitt : Hypolita = Mrs. Jefferson : Flora = Miss Willis : Viletta = Mrs. Mynitt : Rosara = Mrs. Knipe : the house was but half full, and more could not be expected, as the names of most of the performers, except King, were unknown — and the report spread the next day was universally in disfavour of the new actors — the next night was the Beggar's Opera, which was repeated the 3d night to little more than £20 — these disappointments brought the managers forward much sooner than they intended — and when they performed, the public must have wanted taste indeed, not to have crowded to see them.

Nov. 3d Barry made his 1st app. in Hamlet — and on the 8th in Lear, when Mrs. Dancer was Cordelia — her second part was Monimia — she had been but a short time on the stage, and had been engaged from York at a venture — her 1st season did not promise the perfection she afterwards attained — many of her efforts at this time were regarded by the public eye with coldness and indifference.

The general opinion ran strongly in favour of C. S., as there were Barry — Sowdon — Dexter — Jefferson — Mrs. Fitzhenry and Mrs. Dancer for the Tragedies — and King and Woodward for the Comedies — towards the end of the season, Harlequin Fortunatus was gotten up under the direction of Woodward, and brought out with great applause.

The season closed June 6th with Alexander the Great.

The new Managers experienced but a moderate share of success — the many bad houses they had,

was a disappointment they could not easily dispense with, considering the greatness of their undertaking—(*Victor & Hitchcock.*)—they were also burthened with no less than 60 Subscribers' tickets—(*Wilkinson*)—see Victor's 103d letter.

King went to D. L. at the opening of the next season.

S. A. 1759-1760.

As Victor had returned to England, the distressed and scattered remains of the company were without a leader—every eye was turned to Brown—his indolence and inattention to business made him ill-qualified for the office of manager, but his reputation as an actor and knowledge of the stage seemed to balance these defects, and almost every performer enlisted under him—on his part his affairs were desperate, he had nothing to lose, and if fortune smiled, he might reap some temporary advantage — he accordingly hired the theatre on moderate terms.

(*Hitchcock.*)

One of the first things he did, was to write to Mrs.

Abington, to assure her of the choice of every leading character, if she would quit her engagement at D. L. and join him — 3 or 4 years before this, she had played some few nights at Bath, when Brown was manager there — she was this season engaged at D. L. at 30 shillings a week ; but not finding an opening there, she accepted of Brown's proposals, and arrived at Dublin in Dec. (*Wilkinson.*)

Hitchcock says — “ Brown opened Dec. 11th with the Stratagem. Archer = Brown : Scrub = Waker : Mrs. Sullen = Mrs. Abington : — as Brown was considered as equal to any performer in Brass — Bayes — Ranger — Sir John Brute — Felix — Roebuck — Marplot — Dr. Wolf — Don John — Monsieur Lé Medicin — Lord Chalkstone — Aspin — Abel Druggier — so was Mrs. Abington very successful in Corinna — Clarinda — Flora and Violante — Lady Fanciful — Leathe — Maria in Non Juror — 2d Constantia — Fine Lady in Lethe, &c. — each night she appeared, she added to her reputation, and before the season closed, notwithstanding the great disadvantage of not having received the London stamp of fashion, she was considered as a most promising actress.”

Hitchcock has perhaps mistaken the season in which Mrs. Abington played the Fine Lady — see Mrs. Abington's characters at the end of C. G. 1798-1799 — Roebuck and Leathe are characters in *Love and a Bottle*.

O'Keeffe says — “ Mrs. Abington's manner was most charmingly fascinating, and her speaking voice, melodious — she had peculiar tricks in acting — one was turning her wrist, and seeming to stick

“ a pin in the side of her waist — she was also very
 “ adroit in the exercise of her fan — and, though
 “ equally capital in fine ladies and hoydens, was
 “ never seen in low or vulgar characters — on her
 “ benefit night, the pit was always railed into the
 “ boxes—her acting shone brightest when doing Es-
 “ tifania, with Brown’s Copper Captain — Brown’s
 “ best parts, were the Copper Captain, Don John,
 “ Benedick, Bayes, Sir John Restless, and Barnaby
 “ Brittle—at those times, in Ireland, every Comedy
 “ and Comic Opera ended with a country dance, by
 “ the characters, which had a charming and most
 “ exhilarating effect, both to the dancers and lookers
 “ on—a particular tune when he danced, was called
 “ ‘ Brown’s Rant ’—in the course of the dance, as
 “ he and his partner advanced to the lamps at the
 “ front of the stage, he had a peculiar step, which
 “ he quaintly tipped off to advantage — and the au-
 “ dience always expecting this, repaid him with ap-
 “ plause.”

Wilkinson arrived not long after, and made his
 1st app. Jan. 4th in the Diversions of the Morning,
 which had never been acted in Ireland—this was
 after Much ado about Nothing—Benedick = Brown :
 Beatrice = Mrs. Abington.

Jan. 7. Merchant of Venice. Shylock = Brown :
 Portia = Mrs. Abington : with Diversions of the
 Morning, Lady Pentweazel = Wilkinson : — Wil-
 kinson did not take off any of the regular performers
 at C. S. as he did not wish to affront Barry, but con-
 tented himself with imitating Foote, who was then at
 Dublin — Barry and Mossop in consequence took
 tickets of him at his benefit — Wilkinson acted Lear

—Mrs. Amlet to Brown's Brass and Mrs. Abington's Corinna—Cadwallader to her Becky — Lord Chalkstone and Old Man in Lethe to her Frenchman, which she played with great applause.

His benefit was Feb. 15th, when notwithstanding there was a deep snow, and a very strong play at C. S., the house overflowed in every part, for Wilkinson had many friends in Dublin—the receipt was £172, the greatest ever known at that time in that theatre—Douglas was the play—Norval = Wilkinson : Lady Randolph = Mrs. Ibbott : — with Tea, and, never acted in Ireland, High Life below Stairs. Lovel = Wilkinson : Sir Harry = Ryder : Duke = Yates : Philip = Heaton : Kitty Mrs. Abington :—this Farce came out at D. L. in Oct. — Wilkinson and Mrs. Abington had seen it there, and were consequently perfect in the stage business, and no comparison could be drawn to their disadvantage—two material points—much was not expected from the Farce, as it was generally supposed, that if it had been worth any thing, it would not have escaped Woodward's notice—but half the first act had not passed, before universal satisfaction and surprise overspread every countenance—Ryder and Wilkinson were much applauded, and every body was in raptures with Mrs. Abington.

In consequence of the overflow of this evening, another night was demanded for the outstanding tickets—this was fixed for Feb. 21st when there was £150 in the house, tho' £40 or less seem to have been the average receipt one night with another—the play was the Orphan of China—Zamti = Wilkinson : Mandane = Mrs. Ibbott—with High Life again,

which went off with more eclat, if possible, than on the first night, and Abington resounded in all parts of the theatre—in ten days her cap was so much the fashion, that there was not a milliner's shop but what was adorned with it—and Abington appeared in large letters to attract the passers by—this Abington rage, Woodward endeavoured to repress, by ridicule not fit to be described, but all to little or rather no purpose, for her reputation as an actress daily increased, though on the remote ground of an unfashionable and ill supported theatre, which looked like a dungeon in comparison with Crow Street.

Mrs. Ibbott played various parts with considerable ability — Hitchcock speaks highly of her in *Lady Wrangle*, Mrs. Oakly and Mrs. Heidelberg — she would have been more successful, if her features had been more alluring—she had a good voice, education, and understanding — she acted *Queen Elizabeth* better than any actress Wilkinson had ever seen except Mrs. Pope — Wilkinson engaged her from Norwich in 1769—but on his taking of some of her parts from her, she returned to Norwich, and retired from the stage in April 1787, in consequence of a fortune left her by a relation.

Wilkinson left Dublin early in March—before his benefit, Foote, who had taken the most unbounded liberties, not only with the players, but with many private characters, and who had actually brought Wilkinson on the stage, as *Shift in the Minor*, was so much hurt at Wilkinson's *Imitations*, and so little master of himself, that he called on him in great wrath, and protested, that if he dared take any farther liberties with him on the stage, he would call

him to an account—but Wilkinson pursued his plan, and Foote, by his visit to him, only made a standing joke against himself in the green-room. (*Wilkinson.*)

March 7. Chances. Don John = Brown: 2d
Constantia = Mrs. Abington.

March 17. New way to Pay Old Debts—a strange play for Mrs. Abington to choose for her benefit — however she had a very good house.

Brown indulged himself in his passion for Tragedy, and acted Old Norval — Roman Father, &c. — but tho' he displayed great merit in his Comic characters and was very powerfully supported by Mrs. Abington, yet all was ineffectual — and he closed a disagreeable campaign early in May — heartily tired of his situation, and still more in debt than before.

Ryder, whose merit even at this early period was universally acknowledged, proved of great service to this theatre. (*Hitchcock.*)

C. S. 1759-1760.

At the close of the last season, Barry and Wood-

ward went to London to form their theatrical arrangements—Woodward returned to Dublin in Sep. — Barry stayed behind to finish business, and to wait the leisure of Mossop, whom they had engaged.

The new managers, from the distressed state in which the S. A. company had separated at the close of the preceding season, and from the engagements they had themselves made with different performers, entertained the most sanguine hopes of success—nor were their expectations without reason and probability — their company was perhaps the strongest that had ever been in Ireland—the theatre was new—the wardrobe excellent—and they themselves high in the public favour.

The theatre opened Oct. 3d, with the *Way of the World*. Mirabell = Dexter : Fainall = Sowdon : Witwou'd = Jefferson : Petulant = Whyte : Waitwell = Walker : Sir Wilful Witwou'd = Sparks : Millamant = Mrs. Dancer : Mrs. Marwood = Mrs. Kennedy : Lady Wishfort = Mrs. Mynitt : Mrs. Fainall = Mrs. Jefferson : Foible is omitted — with *Mock Doctor* = Sparks : Dorcas = Mrs. Pye :—the house was tolerably full, and both pieces were received with applause.

Oct. 13. *Stratagem*. Archer = Dexter : Scrub = Woodward : Mrs. Sullen = Mrs. Dancer : with *Contrivances*. Rovewell = Vernon.

Oct. 31. Mossop made his app. in *Zanga*, and was received with the greatest applause—his 2d character was Richard, and his 3d *Macbeth*, to Mrs. Fitzhenry's *Lady Macbeth*.

Measure for Measure was revived. Duke = Mossop : Lucio = Woodward : Isabella = Mrs. Fitzhenry :

— this play was capitally acted, the reputation it then acquired, sustained it for several years, even when its principal supporters were disunited.

Barry reserved himself till the novelty of Mossop had in some measure subsided — Nov. 17th. *Distressed Mother*. Orestes = Barry : Pyrrhus = Sowdon : Hermione = Mrs. Fitzhenry : Andromache = Mrs. Dancer.

In Dec. Foote came forward in *Fondlewife* and *Hartop*—he afterwards acted *Sir Paul Plyant*—*Shylock*—*Cadwallader*—*Lady Pentweazel*, and *Englishman* returned from Paris. (*Hitchcock*.)

Wilkinson says Mr. Dancer died Dec. 26th — Mrs. Dancer's name was in the bills for *Juliet*, but of course she could not play — he adds, that as her absence from the theatre reduced Barry to the most distressing necessities, she pitied his lamentable situation, and generously relieved him by acting again as soon as possible — in this remark more is meant than meets the ear—he soon after speaks of Barry as passionately enamoured of Mrs. Dancer, but unluckily he had a wife.*

Jan. 28. *Barbarossa*. Achmet = Mossop : Barbarossa = Sowdon : Zaphira = Mrs. Fitzhenry : with never acted, the *Minor* — much was expected from this piece, as it had been constantly puffed in the papers—and Foote had repeated the best strokes in it, at every table to which he had been invited—it was at this time produced as a little Comedy in 2 acts

* He married Mrs. Dancer as soon as it was in his power.

—Smirk the Auctioneer was not then inserted—the introduction and the Epilogue about Dr. Squintum were not then written—the other scenes were much the same as when produced at the Hay.— he wrote the part of Shift as a satire on Wilkinson, tho' he well knew that Wilkinson's origin was quite different from what he there represented it — he acted Shift so as to convey to the audience that Wilkinson was the person he meant to ridicule—all this went off well—as soon as the audience felt the joke, they laughed and applauded—the scene with Transfer was coolly received, and that with Mrs. Cole very badly — for tho' much entertainment was expected from Woodward, and he was dressed with the utmost pains and study, an article to which he paid much attention and consideration, yet his performance completely damned the piece, and it was with the utmost difficulty he could obtain permission to finish the part — when Mrs. Cole complained of her rheumatism, his manner was thought indecent by the gentlemen — and the ladies seemed offended with the character itself — Woodward lolled out his tongue, and played some tricks to make the thing pass off, but all he did, only added to its damnation.

Foote gave it out for some future evening with considerable alterations, but it was not attempted again — this piece, which, to the disgrace of the audience, was thus condemned at Dublin, tho' supported by great actors, in some few months afterwards, did wonders in London.

Foote's benefit was Feb. 11th — Love makes a Man. Clodio = Woodward : Don Lewis = Foote, 1st time : with his Tragedy a-la-Mode — the boxes

were fashionably filled, but the receipt of the house did not exceed £100.

Tragedy a-la-Mode failed at this time, but was afterwards very successful at the Hay. (*Wilkinson.*)

Footo returned to London not much pleased with his expedition as to fame or profit.

In the course of the season two young actresses made their first appearance in *Love's last Shift*.* Narcissa = Miss Rosco : Amanda = Miss Osborne : —the former was the daughter of Rosco, who had acted under Giffard at G. F. and L. I. F. for 3 seasons, and was engaged at C. G. in 1737-1738.

Miss Rosco's figure and features, tho' full and rather masculine, were well adapted to the stage—she had spirit, and possessed pleasing musical powers—her forte lay in such characters as *Lucy Locket*—she remained several years on the stage in Ireland, and afterwards kept a boarding school at Bath—her 1st app. on the stage was at D. L. Feb. 9 1757.

Miss Osborne sustained many second rate parts with reputation—she married W. Barry the Treasurer of this theatre, and was engaged at D. L. in 1766-1767.

The laughable Comedy of the London Cuckolds was performed with such strength, as to render it popular enough to draw several good houses. (*Hitchcock.*)

* Hitchcock says *Love makes a Man*—a plain proof that it is possible to make a mistake in a point with which one is well acquainted—Hitchcock's mistake could not have been owing to ignorance, but only to inattention.

Woodward revived *Marplot*. (a circumstance not noticed by Hitchcock, or Wilkinson) — *Marplot* = Woodward : Col. Ravelin = Dexter : Charles = Jefferson : Don Perriera = Hays : Don Lopez = Reed : Lorenzo = Hamilton : Corrigedor = Knipe : Donna Perriera = Mrs. Dancer : Margaritta = Mrs. Walker : Mademoiselle Joneton = Mrs. Kennedy : Marton = Miss Osborne : Susan = Mrs. Pakenham : Isabinda is omitted :—this cast is from Mrs. Centlivre's Works, printed in 1760.

Wilkinson intimates that Mossop played *Kitely* to Woodward's *Bobadill*.

Hitchcock gives the cast of some of the strongest Tragedies.

Othello—*Othello* = Barry : *Iago* = Mossop : *Cassio* = Dexter : *Roderigo* = Woodward : *Brabantio* = Walker : *Desdemona* = Mrs. Dancer : *Æmilia* = Mrs. Fitzhenry.

Venice Preserved. *Jaffier* = Barry : *Pierre* = Mossop : *Belvidera* = Mrs. Dancer.

Jane Shore. *Hastings* = Barry : *Dumont* = Mossop : *Jane Shore* = Mrs. Dancer : *Alicia* = Mrs. Fitzhenry.

All for Love. *Antony* = Barry : *Ventidius* = Mossop : *Cleopatra* = Mrs. Fitzhenry : *Octavia* = Mrs. Dancer.

There never were perhaps two great Tragedians, whose abilities so well accorded, and whose lines of acting so little interfered, as Barry and Mossop—the talents of each, tho' great, were distinct, and their qualifications so opposed, as to preclude the possibility of disputes arising from immediate competition.

The Tragedies were gotten up in a stile of superi-

our splendour — the expense of the mere guards in Coriolanus amounted to £3 10s. per night—and the Chorus Singers and Guards in Alexander, to £8.

Woodward brought out his Pantomimes, in which neither pains, nor money were spared.

The managers were truly deserving of the public favour, they grudged neither trouble nor expense in preparing their pieces for representation, on the contrary, their profusion was their only fault.

As the season advanced, it began to be rumoured that a new and vigorous opposition was intended—and at the latter end of April it was put past all doubt — on the managers proposing to Mossop to renew his engagement, he plainly told them he designed to open S. A. the ensuing season*—this unforeseen stroke they were not prepared to encounter—they had now a new and powerful rival to contend with, and their hopes of having overcome all obstacles proved visionary—however they offered Mossop terms beyond their ability to fulfil—these he haughtily rejected, and they now saw in its full extent the error they had been guilty of, in bringing over so great and dangerous a favourite. (*Hitchcock.*)

Many persons of distinction thinking it a bore to attend the falling theatre in S. A., and yet anxious to see Mrs. Abington, proposed to her to act a few times at C. S. before the theatre closed, and assured her of their patronage on the nights of her performance — in consequence of this application,

* See Victor's 112th letter.

she agreed to act for the managers a certain number of times, on condition of having a clear benefit for herself. (*Wilkinson.*)

She acted Lady Townly and Lucinda in the Englishman in Paris, for her benefit May 22d, when she had a surprising and magnificent audience.

The theatre closed June 9th with Oroonoko. Oroonoko = Barry : Imoinda = Mrs. Dancer :—with Virgin Unmasked, by Mrs. Abington.

Woodward immediately set off for London to provide for the next season — he was followed in some few weeks by Mossop on similar business.

Thus ended one of the most brilliant seasons ever known in Ireland, at the end of which, Barry and Woodward found themselves greatly deficient, and this deficiency every year encreased, till it involved them in total ruin.

So heavy and numerous a company had never been collected—the weekly payments to performers alone often amounted to £170 — tradesmen's bills and servants' salaries frequently were not less than £200 more — the receipts of the theatre were not equal to these expenses, and the managers, who had launched into such extravagance, felt too late the consequences of their imprudence.

Whether the interest of the dramatic world and the public in general would be best served by one or by two theatres had been much disputed—but it appears clear as a matter of fact, that Dublin could not maintain two playhouses, without ruin to one or both parties. (*Hitchcock.*)

O'Keeffe says—" Barry had Alexander the Great "got up in fine style, particularly the triumphal

“ entry into Babylon, which, in splendour of show,
“ exceeded Mossop’s ovation in Coriolanus — Alex-
“ ander’s high and beautiful chariot was first seen at
“ the farther end of the stage — He, seated in it, was
“ drawn to the front, to triumphal music, by the *un-*
“ *armed* soldiery — when arrived at its station to stop,
“ for him to alight, before he had time even to speak,
“ the machinery was settled on such a simple, yet
“ certain plan, that the chariot in a twinkling dis-
“ appeared, and every soldier was at the instant
“ armed — it was thus managed — each man having
“ his particular duty previously assigned him, laid
“ his hand on different parts of the chariot — one
“ took a wheel and held it up on high — this was a
“ shield — the others took the remaining wheels — all
“ in a moment were shields upon their left arms — the
“ axle-tree was taken by another — it was a spear —
“ the body of the chariot also took to pieces, and the
“ whole was converted into swords, javelins, lances,
“ standards, &c. — each soldier thus armed, arranged
“ himself at the sides of the stage, and Alexander
“ standing in the centre, began his speech.

“ I have seen in my day Operas, Ballets, Panto-
“ mimes, Melodramas, &c. at C. G. — D, L. — the
“ Hay — and the Opera House — but never saw any
“ thing to equal in simplicity and beauty, this cha-
“ riot manœuvre of Alexander the Great.

S. A. 1760-1761.

This theatre had undergone a thorough repair which it essentially wanted — an entire new set of scenes was painted, and a tolerable wardrobe collected.

Mossop returned to Ireland in Sep. and with a fair claim to success — he had collected a very good company, he was universally admired as an actor, and had a powerful interest among persons of rank, the Countess of Brandon and many other leading ladies were much attached to his cause.

The Old Batchelor was fixed on for the first play — but the King's death put off the opening of the theatres for some time—this was a severe stroke for both parties, but more particularly to the new levies at S. A., who could not be supposed to be overburthened with cash—but, fortunately, government was very considerate on this occasion, and shortened the usual time of mourning — when the Old Batchelor was acted, Weston made his 1st app, in Fondlewife, and was received with much and deserved applause — this actor, whose naiveté and peculiar style of acting has not been since surpassed, remained in Dublin the whole of the season—and tho' he was far from having attained the eminence which he afterwards so justly acquired, yet he was received with great pleasure in the Lying Valet, Cimon in Damon

and Phillida, Old Man in Lethe, Daniel in Conscious Lovers — Clown in Measure for Measure — Old Woman in Rule a Wife, and parts of that style — besides Weston, the 1st night presented Sowdon in Heartwell, and Sparks in Capt. Bluff, (both these performers had changed sides) and a Miss Kennedy in Lætitia.

The next night brought forward Griffith, who had been for some years the principal support of the Bath theatre — he was the son of Griffith the actor before mentioned — his person was small, but uncommonly elegant and well made — he was easy, sprightly and fashionable — he had a marking eye, a pleasing countenance and a good voice—he perfectly understood his author and had great judgment — Ranger was his first part — he afterwards gave great satisfaction in Sir Harry Wildair — Jack Stocks in the Lottery, which was gotten up on purpose for him — Archer— Capt. Brazen — Lord Chalkstone and Fine Gentleman in Lethe—Mercutio—Lothario—Man of Taste — Younger Wou'dbe — and a variety of other characters in the same line. (*Hitchcock.*)

Griffith acted Archer at C. G. Oct. 24 1755 — he played the fops and fine gentlemen at Edinburgh in 1763 — in 1764-1765 he was engaged at D. L. where he acted Archer — Lord Foppington — Lord Trinket—Jack Meggot — Fine Gentleman in Lethe — and Young Clackit for the bt. of himself and Moody—he was afterwards for many years Manager of the Norwich company, and supported that situation with much credit. (*Jackson.*)

Hitchcock is shamefully careless in what he says about Griffith — he first represents him as engaged

under Mossop, and afterwards says that “the Lottery
 “was no sooner exhibited at S. A. than the week
 “following presented it to the public at C. S.
 “supported by the Jack Stocks of Griffith and the
 “admirable Cloe of Mrs. Abington” — as Jack
 Stocks was one of Woodward’s regular parts, he no
 doubt acted it at C. S. to Mrs. Abington’s Cloe —
 Woodward acted Jack Stocks at C. G. Nov. 28 1744
 — and had frequently acted the part at D. L.

Hitchcock instead of giving a separate account of
 each theatre, speaks of them both alternately in the
 same chapter — his account consequently is not so
 clear as it might have been.

Beggar’s Opera was acted. Macheath = Brown :
 Peachum = Sparks : Polly = Miss Green : Lucy =
 Miss Rosco.

An English young gentleman of the name of Shaw
 made his 1st app. on the stage, and supported a
 respectable line in Comedy and Tragedy.

Ryder had left S. A. and was at the head of a
 company in the Country — Mrs. Ibbott and the two
 Miss Philips’ were gone to England.

Though the town was much divided in its opinion
 of the respective companies, yet the balance seemed
 inclined towards Mossop — Digges, in point of real
 merit and public estimation, stood next to Barry and
 Mossop—few men ever gave so happy an idea of the
 finished gentleman — the elegance of his figure and
 deportment, the ease and propriety of his action,
 with the justness of his conception and delivery, most
 deservedly gained him numerous admirers—he had a
 few peculiarities which at first did not please, but
 those who saw him frequently were reconciled to

them—as he was an extraordinary favourite at Edinburgh, it was with some difficulty that he was prevailed on to return to S. A.

Mossop's greatest expectation rested on Mrs. Bellamy—he had entertained hopes of Mrs. Fitzhenry, but they were disappointed — on mature consideration, she preferred the certain situation she then held at C. S., to the uncertain prospects of the other house—Mrs. Bellamy was then in great reputation, and without her assistance Mossop could scarcely have played a single Tragedy with any probability of success—necessity therefore obliged him to yield to her terms, and he agreed to give her 1000 guineas, besides two benefits, for the season—a great sum for him to risk.

Mossop, Digges and Mrs. Bellamy made their first appearance in *Pierre, Jaffier and Belvidera*. *Venice Preserved* was acted on the same evening at C. S., but curiosity operated powerfully in favour of S. A., where there was a better house—Mossop and Digges were received with the warmest applause — (*Hitchcock*) — on Mrs. Bellamy's speaking her first line “lead me ye Virgins, &c.” behind the scenes, it struck the audience as uncouth and unmusical—yet she was received, as was prepared and determined by all who were her's or Mossop's friends, and the public at large, with repeated plaudits on her entrance — but the roses were fled — the once young lovely Bellamy was turned haggard — and her eyes, that used to charm all hearts, appeared sunk, large, and ghastly—(*Wilkinson*)—She herself says that she was not so well received in *Belvidera* as formerly, and that she was hurt at it — Mossop was cut to the

quick, and never played Pierre so indifferently as on that night.

Venice Preserved was repeated, but with no great effect, at either house.

The remainder of the season proved a continual disagreeable scene of rivalry, productive of infinite trouble, great expense and vexation, attended with loss of reputation and very little profit — it seems to have been laid down as a rule by the respective managers, as soon as a piece was advertised to be in rehearsal or ready for exhibition at the other theatre, to prepossess the public with an idea of its being in preparation in a superiour style at their own theatre — sometimes they boldly advertised the very piece for the same evening without any idea of performing it, but merely to divide or suspend the general curiosity — thus, when the Lady's last Stake and Polly Honeycombe came out at C. S., Mossop announced them as forthcoming at S. A., tho' he had not the least intention of performing them.

The greatest piece of generalship exhibited through the whole contest was respecting the Orphan of China—Mossop observed a profound silence on the subject, and kept his designs as secret as possible—on the contrary, at C. S., they for several weeks made a great parade of their intentions of producing it with a pomp and magnificence equal to that of D. L., both with regard to dresses and scenery.

When the expectations of the town were raised to the utmost pitch, most unexpectedly early in the morning of Jan. 5th, bills were posted up announcing the representation of this Tragedy at S. A. that very evening, with this specious and popular addition,

that the characters would be all new dressed in the manufactures of that kingdom.

Mossop knew that all depended on producing this play before the other house, as the dresses and scenery at C. S. would be very superiour to his—he had therefore used every exertion possible—they rehearsed 3 times a day, and the tailor working day and night, the dresses were completed in 48 hours—the event proved Mossop was right—the Orphan of China drew 5 tolerable houses to S. A. before they were able to get it out at C. S.—and then it did not answer the expense they were at—the dresses and scenery were truly characteristic, but the curiosity of the public had been in a great measure previously gratified—it was thus acted at S. A. Zamti = Mossop : Etan = Digges : Timurkan = Sowdon : Hamet = Shaw : Mandane = Mrs. Bellamy :—Mossop had originally acted Etan.

The Tempest, revived at this time, displayed another scene of contention—in this case both companies started fairly, and brought it out the same night with nearly equal success—they continued playing it till they both lost money by it—Prospero = Mossop : Stephano = Brown : Caliban = Sparks : Trinculo = Griffith : Miranda = Miss Macartney : Ariel = Miss Young :—Hitchcock omits the part of Ferdinand at both theatres, and says that Digges acted Gonzalo, which seems a little doubtful.

Against the Pantomimes of C. S., Mossop judiciously revived Henry the 8th with the coronation, as was frequently done at the beginning of a new reign—it made a great bill, excited curiosity, and tho' the

dresses were not very splendid or numerous, yet they answered the purpose, and the play drew several houses.

The Farce of High Life below Stairs was in great reputation at both houses—one night at this theatre Stayley in the Supper scene, gave for a toast “ his Majesty King George the 2d, Heaven rest his bones”—he probably did not mean any thing disrespectful, but it was certainly highly improper, and a liberty which ought not to have been taken—several of the audience highly resented it, and Mossop with great propriety publicly reprimanded him for it—Stayley endeavoured to justify himself—words ensued, and in conclusion he was dismissed the theatre—he then appealed to the public, but with little success, and as he had created himself many enemies by his writing and mimicry, he was pitied by few, blamed by most, and never after regained his situation in the theatre—see Scottish Stage 1767.

The Jealous Wife, which came out in Feb. at D. L., was acted late in May — Oakly = Brown : Major Oakly = Dawson : Charles = Usher : Lord Trinket = Kniveton : Capt. O’Cutter = Sparks : Sir Harry Beagle = Shaw : Lady Freelove = Mrs. Kennedy : Harriet = Miss Usher : Mrs. Oakly = Mrs. Bellamy.

Mrs. Bellamy acted her favourite character of Cleone with some success.

Mossop, towards the end of the season, when the town was nearly tired, opened a subscription for five revived plays — Don Sebastian — Ambitious Stepmother — Timon of Athens — Tamerlane — and

Richard the 3d — these, tho' forced and thinly attended, carried him through, and he finished with the last mentioned play June 6th—when he returned thanks for the great patronage and support he had experienced. (*Hitchcock.*)

Animosities between the two theatres were carried to such a pitch, that a man who was interested in favour of C. S., arrested Mrs. Bellamy as she was going to the theatre, on purpose that she might not act that evening — the bailiff owned to her, that he had been particularly ordered not to execute the writ on a morning, as they well knew she had friends that would advance the money — her part was consequently obliged to be read — She acknowledges that tho' she had 50 guineas a week for her engagement, yet she had not a guinea before hand. (*Mrs. Bellamy.*)

C. S 1760-1761.

The theatre opened with a new occasional Prologue, written and spoken by Woodward, who with great spirit affected to make light of the difficulties he had to encounter — repeating those lines of Hotspur—

“ Harry to Harry shall (and horse to horse)

“ Meet and ne'er part, till one drop down a
corse.”

As Mossop's name was Henry as well as Woodward's, the quotation was a happy one — Dr. Johnson reads—

“ Harry to Harry shall, hot horse to horse—

“ Meet and ne'er part, till one drop down a
corse”—

But Woodward no doubt followed the playhouse copy—Hitchcock carelessly prints — “ till one drop
“ down of *course*”—the play on this night was All's well that ends well, and was chosen for its title — Parolles = Woodward : Helena = Mrs. Dancer : with Lying Valet—the house was far from crowded.

Nov. 17. Busy Body. Marplot = Woodward : Miranda = Mrs. Dancer—with Intriguing Chambermaid — Mrs. Dancer at this time stood high in general estimation — every day added justly to her fame—she had great natural requisites for the stage—and happily for the Drama, Barry, who was one of the best teachers in the world, had every inclination and opportunity to bring her abilities to maturity.

Beggar's Opera. Macheath = Vernon : Lucy = Mrs. Abington — as soon as the managers found they were to be opposed by Mossop, they offered her an eligible engagement, which she thought proper to accept — rightly judging that her abilities would receive greater support and have better opportunities of displaying themselves with Woodward, than with Mossop — it was indeed no easy task to adjust the

distribution of parts between her and Mrs. Dancer — however it was agreed to divide them as near as possible with impartiality.

Venice Preserved. Jaffier = Fleetwood, his 1st app. in Ireland : Pierre = Barry : Belvidera = Mrs. Dancer : with 1st time, Queen Mab. Harlequin = Woodward : Columbine = Mrs. Abington.

Lady's last stake, revived. Lord George Brilliant = Woodward : Mrs. Conquest = Mrs. Dancer : Miss Notable = Mrs. Abington, who in girlish characters was at this time superiour to any actress from her naiveté, and genuine traits of nature—she acted Miss Prue to Mrs. Dancer's Angelica, and did herself infinite credit in Polly Honeycombe.

Orphan of China. Zamti = Barry : Etan = Fleetwood : Timurkan = Walker : Hamet = Jefferson : Mandane = Mrs. Fitzhenry,

Tempest. Prospero = Fleetwood : Stephano = Woodward : Caliban = Glover : Ariel = Mrs. Glover.

The great advantage the managers had over the other theatre was in their Pantomimes—Woodward was decidedly the best Harlequin on the stage — Queen Mab and Harlequin Sorcerer were performed many nights — they were exhibited in a very grand style, and were universally admired — but they did not repay the enormous expense attending their representation.

The Way to keep him was acted for the 1st time in Ireland in Feb., when Mrs. Abington added greatly to her reputation, by her acting in the Widow Belmour.

Shuter made his 1st app. in Dublin June 3d in the

Miser and Schoolboy — and was received with great applause — he afterwards played Lord Chalkstone and Old Man in *Lethe*—Master Stephen and Scapin —his benefit was *Love makes a Man*. Don Lewis = Shuter : Clodio = Woodward : Carlos = Dexter : with *Miss in her Teens*. Fribble = Shuter : Flash = Woodward.

The theatre closed June 9th with *Every Man in his Humour*.

The C. S. managers opened a new theatre at Cork this summer — Shuter went with them, but Mrs. Abington did not—the season there proved brilliant and profitable. (*Hitchcock*.)

S. A. 1761-1762.

Mossop had engaged Mrs. Abington and Mrs. Fitzhenry, who did not find themselves comfortable in the same theatre with Mrs. Dancer—Ryder likewise returned—they opened with the *Spanish Fryar*.

Oct. 12th, Baddeley and Miss Ambrose made their first app. in *Gomez and Elvira*—Baddeley also acted *Touchstone* — Sir Francis Gripe — *Frenchman in Lethe*—Dr. Caius—*Honeycombe*, &c.

Among the ill effects produced by two rival theatres, one was, that of seducing performers from their first engagements—changing sides was so much the fashion, that performers were sometimes called to go on the stage at one theatre, when they were actually dressing at the other. (*Hitchcock*)

Wilkinson arrived in Jan. and was engaged for 12 nights—his 1st app. was in the Minor. Shift, Smirk and Mrs. Cole = Wilkinson : Minor = Jefferson : Wealthy = Sowdon : Sir William Wealthy = Baddeley : Loader = Ryder : — as this piece had been damned two years before, the bringing it forward would have been hazardous, had not a pompous account of the great run it had had at all the three theatres in London, been inserted in the papers — it was now received with universal applause — Wilkinson in Shift took off Mrs. Bellamy—he prudently determined not to affront Barry and Woodward by mimicking them — as he knew Mossop hated him in his heart, he resolved not to do any thing that would preclude him from an engagement at some future time at C. S., but he consented that Mossop should advertise him in Woodward's favourite character of Razor, as meaning to act it in his manner — with this Mossop was much pleased — tho' he had been outrageously offended at Wilkinson for taking off himself—Wilkinson acted Razor with success — his representation was considered as exact, and the Upholsterer was several times repeated—Mrs. Abington was Termagant.

Wilkinson also acted Lady Pentweazel—his benefit (Feb. 22) was a very great one — Jealous Wife. Oakly = Wilkinson : Major Oakly = Baddeley :

Lord Trinket = Jefferson : Charles = Reed : Russet = Heaphy : Lady Freelove = Miss Kennedy : Harriet = Miss Macartney : Mrs. Oakly = Mrs. Abington : —with Tea—Bucks have at you All—and the Farce of the Country House.

After his engagement was over, Mrs. Abington requested him to act for her benefit in an Interlude, which proved a foolish business—the play was *Rule a Wife*. Leon = Mossop : Perez = Brown : Estifania = Mrs. Abington : — she spoke an Epilogue in which there were some lines sarcastically aimed at Woodward, who deserved this at her hands, for what he had said of her about two years before—they were very severe, and as she delivered them excellently in Woodward's manner—he was stung to the quick.

Mossop had this season an Italian Opera company which was of infinite service to him as to profit, but very astonishingly hurt his own consequence as a performer, for the great box nights were chiefly confined to those of the *Burlettas*. (*Wilkinson.*)

The first performance of this kind was Dec. 19th.

Mossop and Mrs. Fitzhenry were strengthened by the accession of an actor of considerable abilities, who had then been but a short time on the stage — Reddish made his 1st app. in *Etan*, and by his figure, voice and manner, made a very favourable impression on the audience. (*Hitchcock.*)

Reddish about 1763 inserted a paragraph in the papers informing the public that he was a gentleman of easy fortune—as he was acting *Sir John Dorilant* he threw away a book which he had been reading and which was elegantly bound—a gentleman in the pit seeing him do this, said to Macklin, “ pray Sir,

“do you think that conduct natural?” — “Why no
 “Sir” replied he gravely, “not as Sir John Dorilant,
 “but strictly natural as Mr. Reddish, for you know
 “he has advertised himself as a gentleman of easy
 “fortune.” — thus Wilkinson — it is however Bel-
 mour, who throws away a book in the School for
 Lovers—and there is a stage direction for him to do
 so.

All in the Wrong, acted at D. L. in the summer,
 was gotten up at both theatres — they had the start
 at S. A. by six nights, and then it was not worth
 much to either party — (*Hitchcock.*) — in all proba-
 bility, Mrs. Abington was Belinda at one house, and
 Mrs. Dancer at the other.

In March, Barry and Mossop fixed their benefits
 for the same night, each intending to play Othello—
 — Mossop relying on his novelty, and Barry on his
 established reputation in that part—but by the inter-
 position of the Lord Lieutenant, Barry postponed
 his benefit till the next night — he was inwardly not
 displeased that the critics might have an opportunity
 of seeing them separately — party zeal, added to cu-
 riosity, brought more persons to the theatres, on
 both these evenings, than they could contain — in
 point of acting, Barry was as much superiour to
 Mossop, as Mossop would have been to him in Rich-
 ard or Zanga—but from taking too much pains, he
 did not act his favourite part as well as usual. (*Wil-
 kinson.*)

Wilkinson says that King, who had been a great
 favourite at Dublin, having obtained some few weeks
 leave of absence from D. L., came to S. A. in May,
 but did not attract—and that owing to an influenza,

which affected men women and children, he had not more than £14 in the house at his benefit, tho' he acted Bayes — spoke Bucks have at you All — and played in Garrick's Interlude of the Farmer returned from London, which was then quite new — Wilkinson adds that at Dublin, they are remarkable for doing every thing for an actor, or nothing—King at this time did but little — some few years after, when he acted Lord Ogleby, it was with difficulty that a seat could be obtained for several succeeding nights.

Hitchcock on the contrary tells us, that King was at this time a most deserving favourite with the town, that he first appeared in Ranger and Cadwallader and was received with that warmth of applause, which his former character and present improved state of acting, merited — he adds, that during his short stay he acted Perez—Sharp — Oakly — Lord George Brilliant—Benedick—Lovemore — Scrub — Fribble and Bayes—in these characters he was capitally supported by Mrs. Abington.

Wilkinson speaks of what happened while he was at Dublin, and is therefore more to be depended on than Hitchcock, who sometimes talks at random, and who is always inclined to represent things in the most favourable point of view.

The victorious party at this theatre finished their career with eclat — but Mossop had no great reason to boast of the state of his finances, and might have said with Pyrrhus “ Such another victory would ruin us.”

C. S. 1761-1762.

The theatre opened with *Romeo and Juliet* on the 24th of Oct. — Woodward soon after returned with Miss Elliot, then in considerable reputation as a fine girl and a pleasing actress—Nov. 11th she came forward in her original and favourite character of Maria in the *Citizen* — Woodward was Young Philpot —and the Farce was several times repeated — Miss Elliott afterwards played Mrs. Harlow — Jessica — Euphrosyne—Miss Notable—Cherry—Columbine—Polly Honeycombe—Schoolboy, &c.

Much about this time Mr. Thomas Barry was first introduced to the public in *Tamerlane*, his father playing Bajazet — this young man's figure was light and pleasing, his abilities were but moderate, he might just be said never to offend.

Stamper was engaged this season — he had acted under the management of Victor and Sowdon in 1755-1756 — as the houses were but indifferent, the managers, as their last resource, brought forward Macklin, who acted *Shylock*, *Iago* and the *Miser* several times with success. (*Hitchcock*.)

Dec. 12. Macklin brought out *Love a-la-Mode*, which was acted 16 times in the course of the season — Sir Archy = Macklin : Sir Callaghan = Barry : Squire Groom = Woodward : and Beau Mordecai = Messink, who (as Wilkinson says) was excellent in a superiour degree.

Sir Callaghan was partly the character of Barry himself in his convivial moments—for as he excelled in telling humorous stories relative to Irishmen and their blunders, he knew how to fill up the minutiae of the picture to advantage—the heroism of his figure, and the frankness of his manners, gave that finish to the whole, which rendered it as perfect a piece of acting as perhaps ever was exhibited. (*Cooke.*)

In order to oppose the musical pieces, which were performed with such success at S. A., *Midas* was first produced—in ridicule of the other house, it was ludicrously announced as being brought forward under the conduct of Signior Josephi Vernoni (honest Joe Vernon)—it was then in 3 acts, but being found too long, was afterwards cut down to 2—(*Hitchcock*)—the cast was *Midas* = Mahon : *Apollo* = Vernon : *Pan* = Morris : *Damætas* = Oliver : *Daphne* = Miss Elliot : *Nysa* = Miss Polly Young : *Mysis* = Mrs. Macneil : — Barry was to have performed *Sileno*, and rehearsed it several times — but not being equal to the musical part, he gave it up, and it was played by Corri.

As you like it was from Woodward's *Touchstone*, Mrs. Dancer's *Rosalind*, and Vernon's singing, (in the character of Amiens) a great favourite in Dublin. (*O'Keeffe.*)

Wilkinson having completed his engagement at S. A. was prevailed on by Woodward to act 4 nights at C. S. — the 1st night he acted *Kitely* to Woodward's *Bobadill* — his benefit was May 25th. *Tender Husband*—*Capt. Clerimont* = Dexter : *Humphrey Gubbin* = Woodward : *Sir Harry Gubbin* = Wilkinson : *Biddy Tipkin* = Mrs. Dancer :—the play

ended without the last speech as mentioned before—see C. G. March 4 1786—the Farce was Thomas and Sally—Wilkinson acted Dorcas as an Italian, and at the finish, he spoke the following words in the manner of Signora De Amice, the greatly followed Singer at S. A,—“ Me am sorry, me am extremely sorry, me cannot speak better English—me return my sincere tanks for dis grat a favor—Me would vish better, much better vords to express my gratitude”—this occasioned great laughter.

Tho' Wilkinson's engagement was concluded, yet he did not leave Ireland immediately, and was surprised one day at looking at the playbill to read—“ Orphan. Castalio = Barry : &c.—between the play and farce, Mr. Wilkinson will give Tea — after which Mr. Macklin's Love a-la-mode”——as this was done without Wilkinson's knowledge, and after his engagement was expired, he was naturally much displeased—but Barry, who possessed the art of persuasion in the highest degree, soon made all things easy—and after the play was over, Wilkinson told the prompter he was ready to go on — but just as they were drawing up the curtain, the prompter told him he must not proceed with his part of the entertainment till after Love a-la-mode, which Macklin insisted should be acted first—Wilkinson told Barry, that if he was to oblige him by doing what he had no right to expect, he would either do it as announced in the bill, or quit the theatre—to this, Barry did not pay much attention, as he was afraid of affronting Macklin, lest he should engage with Mossop—Wilkinson in consequence left the theatre, and went

where he was sure they would not seek for him — Barry thought either that Wilkinson would not be called for, or else that a slight apology would settle the matter—this however did not prove to be the case—for when the Farce was finished, and the audience were judged to be departing, on peeping through the curtain, a few minutes after their exeunt omnes, they were all espied in dread array, and as regularly seated as they had been viewed the hour preceding—after some time a violent clamour arose, when Barry stepped forward and informed the audience, that Wilkinson had been at the theatre, but was gone away, for what reason he could not tell—they insisted on his sending for Wilkinson — which was done, but to no purpose—on their patience being exhausted, they departed vowing vengeance on Wilkinson, and threatening to treat him, the first opportunity, with a dish of *their tea* in lieu of his own—many of Wilkinson's friends blamed him — but certainly Barry was the most to blame, for putting Wilkinson's name in the bill without his knowledge. (*Wilkinson.*)

Wilkinson says—“ Mrs. Pritchard, who had never
 “ been in Ireland, was engaged on large terms to
 “ perform a few nights with Barry—her long estab-
 “ lished fame gave rise to great expectations, but
 “ notwithstanding she made her first app. (June 14)
 “ in her favourite character of Lady Macbeth, in
 “ which she was perfectly suitable as to figure, man-
 “ ner, voice and judgment, yet the experiment was
 “ tried at too late a season of her life, and she never
 “ drew a second crowded house.”

Hitchcock on the contrary tells us, that she made as favourable an impression on the audiences in Ireland as she had done in England.

Wilkinson seems the more correct of the two—Mrs. Pritchard at D. L. frequently acted 4 nights out of 6—so that her person, being continually before the audience, was familiar to them, and her increase in bulk overlooked—but when she made her first appearance in Ireland, the case was very different—even Hitchcock allows that her figure operated much in her disfavour with many—youth and beauty are always a great recommendation on the stage, but no where so much as in Dublin.

Mrs. Pritchard acted Mrs. Oakly, which she repeated twice—then Mrs. Sullen—Lady Betty Modish—Clarinda — Jane Shore — Zara in M. B. — and closed the theatre July 19 with Merope.

Notwithstanding any little temporary success during the course of the season, yet the interests of this theatre were visibly on the decline, and the managers found their receipts infinitely inferior to their disbursements, which were too heavy for a Dublin theatre to support. (*Hitchcock.*)

This ill success was not so material to Barry, for being in debt never disturbed his rest — but Woodward was of a quite contrary disposition—his dinner, good or bad, would not digest unless he was certain it was paid for—(*Wilkinson*)—he was a plain honest man, and having lost a capital of some thousands, the produce of many years' œconomy in London, he began to grow uneasy, and was inclined to withdraw from a partnership, which threatened ruin — Barry had less at stake — his property was inconsiderable,

and his fame suffered no diminution, from the reverse of fortune — he was therefore determined to persevere—the difficulties they were involved in, naturally occasioned misunderstandings, which success would probably have prevented — Barry thought Woodward's expenses for Pantomimes too great—he in return exclaimed against Barry's Tragedy Processions — each day added to their differences, and towards the close of the season it seemed to be the mutual wish of both to separate — an arbitration appears to have been entered into between the parties, but afterwards not abided by—this produced a paper war—each of them, as is customary in these cases, laid the blame on the other, and both in all probability were to blame — Woodward commenced hostilities by the following advertisement—“ From the late
 “ behaviour and conduct of Mr. Barry to me, rela-
 “ tive to the Theatre Royal, I am advised for my
 “ own safety, to let the Public know, that the part-
 “ nership between Mr. Barry and me is dissolved,
 “ and also to caution all persons from giving farther
 “ credit to the said Mr. Barry on the partnership
 “ account.

“ July 12 1762.

Henry Woodward.”

This produced a recriminating advertisement from Barry, which was followed by a second and a third of the same nature, till things terminated in a total separation — the managers lost several thousand pounds, and involved themselves in a suit of Chancery — many debts were contracted, not since discharged, and many obstinate parties and attachments formed, which the following years rather inflamed, than appeased.

Barry went with his Company to Cork and Limerick for the vacation. (*Hitchcock.*)

S. A. 1762-1763.

This season exhibited nothing very remarkable till towards the close—the theatres were visibly on the decline, the receipts of them both were scarcely sufficient to defray the expenditure of one—the greatest contention seemed to be, not who should gain most, but who should lose the least.

Mossop was deprived of Mrs. Abington who was engaged at D. L.* — of Reddish and Sowdon who were gone to C. S.—and also of Brown—to counterbalance these losses, he gained over Dexter and imported Mrs. Burden, who was obliged to sustain Mrs. Abington's line of business with very little ad-

* Hitchcock is probably correct in saying that Mrs. Abington did not play till towards the close of the season—but she was not engaged at D. L.—see D. L. Nov. 27 1765.

vantage to herself — he also engaged some other actresses of little importance—Ryder — F. Aikin — Jefferson — Baddeley and Mrs. Fitzhenry continued with him — to these was added Foote, who made his 1st app. in the Minor — but his novelty was now pretty much over, and out of his own pieces little merit could be ascribed to him.

Towards the close of the season Mossop produced Mrs. Abington, whose popularity at this time rendered her a welcome visitor, but not being well supported, she did not particularly attract, and this theatre closed much earlier than the other. (*Hitchcock.*)

C. S. 1762-1763.

Woodward as an actor was much missed—Macklin continued with Barry — his greatest support was King Arthur, which was gotten up with much expense, and acted with great success.

The latter part of the season was remarkable for the great number of London performers engaged at this theatre—Shuter — Dyer — Mrs. Clive — Luke

Sparks—Obrien—Mrs. Lessingham — and the celebrated Nancy Dawson.

Love in a Village, which was just new, was performed with success. Justice Woodcock = Shuter : Young Meadows = Mahon : Hawthorn = Wilder : Eustace = Dyer : Hodge = Glover : Cook = Messink : Rosetta = Mrs. Lessingham : Deborah Woodcock = Miss Mason : — a double hornpipe by Slingsby and Nancy Dawson.

The theatre closed early in August with the *Stragem*. Archer = Obrien : Aimwell = Dyer : Sullen = Luke Sparks : Scrub = Shuter : Mrs. Sullen = Mrs. Lessingham : with the *Guardian*. Young Clackit = Reddish : Harriet—Mrs. Dancer. (*Hitchcock*.)

The True born Irishman seems to have been brought out in the latter part of this season.

Cooke says that Macklin brought out his *Farce* in 1763 — he represents Macklin, Aikin, Ryder, and Mrs. Dancer, as acting the principal parts — a cast which could never have taken place, as Ryder and Mrs. Dancer in 1763 and 1764 were never in the same theatre.

Kirkman tells us, that Macklin brought out his *Farce* in the season of 1763-1764 at Mossop's theatre.

Hitchcock does not mention the piece till the end of 1763-1764 at S. A.

O'Keeffe says—(vol. 1, p. 61)—“ On the first night “ of Macklin's ‘ True-born Irishman,’ in Dublin, a “ well-known eccentric gentleman, who had just “ come to a great fortune, sat with a large party in “ the stage box — when Messink came on as Fitz

“ Mongrel, this said gentleman in the boxes cried
 “ out, ‘ why, that’s me ! but what sort of rascally
 “ coat is that they’ve dressed me in ? — here, I’ll
 “ dress you ! ’ — he stood up, took off his own rich
 “ gold-laced coat, and flung it on the stage—Messink
 “ took it up smiling, stepped to the wing, threw off
 “ his own, and returned upon the stage in the gen-
 “ tleman’s fine coat, which produced the greatest
 “ applause and pleasure among the audience — this
 “ piece was highly complimentary to the Irish na-
 “ tional character — Macklin himself played Mur-
 “ rough O’Dogherty ; Woodward, Count Mush-
 “ room ; and Mrs. Dancer, Mrs. Dogherty” —
 O’Keeffe is clearly wrong in supposing that Wood-
 ward acted Count Mushroom in Ireland — it was at
 C. G. that he acted that character — but if O’Keeffe
 be correct as to Messink, the piece must have come
 out at Crow Street, as Messink belonged to that
 theatre—for the plot see C. G. Nov. 28 1767.

Cooke adds—“ the part which attracted the great
 “ est applause of all, was Mrs. Dancer in Mrs.
 “ Dogherty—she was then in the bloom of youth and
 “ beauty, and, with other high qualifications of pro-
 “ fession, possessed a vivacity of manner and counte-
 “ nance that was irresistible—she had likewise, from
 “ her residence in Ireland, acquired that pleasing
 “ part of the language, which is called ‘ the Brogue,’
 “ and which, mixed with her native enunciation,
 “ was the very character the author could have
 “ wished for.”

S. A. 1763-1764.

Mossop had lost Mrs. Fitzhenry, and finding himself inferior in Tragedy, where his own forte lay, he judiciously directed his attention to Comedy and Musical pieces—with Mrs. Abington — Macklin — Ryder—Dexter—Mrs. Lessingham—Stamper, &c. many Comedies were performed with much credit. (*Hitchcock.*)

Kirkman gives us from a Memorandum of Macklin, the receipts of 22 nights.

	£	s	d
Nov. 9. The Refusal, and True Born Irishman	68	8	3
14. The Beggar's Opera... ..	74	11	9
18. The Beggar's Opera	74	11	9
21. The Revenge—True Born Irishman	83	8	4
23. The Merchant of Venice, and Saunders Wire Dancer	82	16	5
25. The Beggar's Opera	93	10	11
28. Double Dealer—True Born Irishman	76	15	1
Dec. 1. The Beggar's Opera	45	16	6
2. Julius Cæsar—Alderman	100	0	0
7. The Brothers—Alderman	0	0	0
9. The Beggar's Opera—True Born Irishman	95	0	2

22. By Command, Revenge, and True Born Irishman	...	113	2	0
23. The Beggar's Opera — Saunders Wire Dancer	... ..	86	14	5
Jan. 2. Old Batchelor — True Born Irishman	... ..	40	2	9
6. The Beggar's Opera—Wire Dan- cing	.. ...	64	7	0
20. The Beggar's Opera	... ..	97	13	3
27. Opera and Wire	... ..	91	16	9½
Feb. 6. Merchant of Venice — Love a-la Mode	... ..	121	6	8
10. Beggar's Opera—Wire Dancing		79	0	7
13. Refusal—Love a-la-Mode	... ..	63	8	7
17. Opera	... ..	74	17	2
26. Comus—Love a-la-Mode	... ..	73	3	10

On the 7th of Dec. the audience seems to have been dismissed — Mossop was no doubt advertised for his original part of Perseus — he probably acted Maskwell in Double Dealer — Brutus—Old Batchelor—and Comus.

True Born Irishman. Murrough O'Dogherty = Macklin : Counsellor Hamilton = Aikin : Count Mushroom = Ryder : Mrs. O'Dogherty = Mrs. Kelf : —at a rehearsal of this piece, one of the performers, whom Macklin had taken pains to instruct, not pronouncing the name of Lady Kennegad, as he liked, Macklin stepped up to him, and, in an angry tone, asked him what trade he was of? — the performer replied, he was a gentleman—then, rejoined Macklin, “stick to that, Sir, for you will never be an actor.”
(*Kirkman and Hitchcock.*)

Kirkman says that Macklin altered *Philaster*, and brought it out at S. A. with tolerable success—he is rather confused as to the season in which this happened, and the whole of his assertion as to *Philaster* is not to be relied on—it receives however some confirmation from the contemptuous manner in which Macklin in 1764 speaks of Colman's alteration of that play—see Kirkman vol. 1 p. 458.

Miss Catley's vocal powers and uncommon abilities were just then beginning to captivate the public in London—Mossop invited her to Dublin, where she arrived late in Dec., and made her 1st app. in *Polly Peachum*—she pleased beyond expression, and even in the Christmas holidays, the most unfashionable part of the season, the houses were crowded every night—her *Polly* was often repeated, and her *Rosetta* drew much money to the treasury—in June Shuter arrived, and with his support the theatre was kept open till the beginning of Aug.—during which time, *Love in a Village*—*Thomas and Sally*—*Comus*—*Devil to Pay*, &c. were often repeated.

Aug. 14. The Lord Mayor bespoke Richard the 3d. Richard = Mossop : King Henry = Aikin : Tressel = Ryder : Lady Anne = Mrs. Kelf : Queen = Mrs. Usher :—Mrs. Kelf was afterwards Mrs. Egerton—Mrs. Usher came out in 1756-1757, as Miss M. Philips — she was aunt to Mrs. Jordan. (*Hitchcock.*)

C. S. 1763-1764.

The theatre opened with *Othello* and *Virgin Unmasked*.

Barry's great reliance was on Sheridan—he had also gained over Mrs. Fitzhenry, who had been for the last two seasons at S. A. — Reddish continued with him.

In Comedy he could not boast much—he had lost Macklin—and Mrs. Kennedy, tho' excellent in the *Old Maid*, Mrs. Honeycombe, &c., had neither age nor figure for genteel Comedy.

Early in Nov. Mrs. Fitzhenry opened in *Calista*—Sheridan came forwards a few nights after in *Hamlet*, and was received with reiterated applauses—Mrs. Fitzhenry was the *Queen*—his next part was *Richard*—after this, he and Barry combined their strength and played *Pierre* and *Jaffier*—*Brutus* and *Cassius* (probably *Antony*)—*King John* and *Faulconbridge*—*Hastings* and *Dumont*—*Castalio* and *Chamont*—in many Tragedies the four principal performers all acted.

Othello—*Othello* = Barry : *Iago* = Sheridan : *Desdemona* = Mrs. Dancer : *Æmilia* = Mrs. Fitzhenry.

Fair Penitent. *Horatio* = Sheridan : *Lothario* = Barry : *Sciolto* = Heaphy : *Altamont* = T. Barry : *Calista* = Mrs. Fitzhenry : *Lavinia* = Mrs. T. Barry.

Alexander the Great—*Alexander* = Barry : *Clytus*

= Sheridan : Roxana = Mrs. Fitzhenry : Statira = Mrs. Dancer.

All for Love. Antony = Barry : Ventidius = Sheridan : Cleopatra = Mrs. Fitzhenry : Octavia = Mrs. Dancer. (*Hitchcock.*)

Hitchcock here is not so explicit as might be wished.

Wilkinson arrived in Dublin—before he had appeared on the stage, he called on Macklin, with whom he found Mossop—they endeavoured to persuade him to join them at S. A., but that was out of the question, as he was under an absolute engagement to Barry—Mossop then threatened him with his most severe vengeance, if he dared to take him off.

Wilkinson's 1st app. was in Bayes—in the Simile of the Boar and Sow he took off Mossop, which had a good effect—in the 3d act where he was correcting an actor, he hit off some words and directions pointedly in the manner of Macklin, supposing (as he says) that Macklin, who had often encouraged him in his Imitations, would only have laughed on this occasion—instead of which he called on Barry in high form the next day, and said he should not trouble himself about Wilkinson, but that if any farther affront was passed on him at C. S., he should expect Barry to answer for it—Barry sent for Wilkinson, and told him that he had pawned his honour that nothing should be done to offend Macklin, adding “let me depend on you for not drawing me into “a scrape, particularly as I hint to you, that I think “Macklin will come to Church again”—which accordingly happened the next season.

Wilkinson had no mercy on Mossop, who from his peculiarities was one of the best subjects an Imitator could wish for—and no one was more delighted than Sheridan, who had himself (and indeed with reason) been so angry, when Wilkinson proposed to take him off—actors should be consistent, and either reprobate *unfair* imitation entirely—or else be content to be imitated in their turn—Wilkinson says he never met with any body but Holland who could bear being taken off with good humour—but Holland, one night after Wilkinson had imitated him in Tragedy a-la-Mode, said, if his friend Wilkinson could support a difficult character throughout, equal to his performance that evening, he should pronounce him an excellent actor—Wilkinson acknowledges that he hurt Mossop's fame by his imitation of him—which, after all, Mossop did not resent in the way he had threatened to do.

Wilkinson played Bayes several nights, and acted repeatedly—Oakly—Wolsey—Golcondus—Cadwalader, &c.—his benefit was Dec. 19th. Mourning Bride. Osmyn = Barry : King = Wilkinson : Zara = Mrs. Fitzhenry : Almeria = Mrs. Dancer :—with, by particular desire, the Prodigal's Return in the manner of the original—with Tragedy a-la-Mode, &c.

The Prodigal's Return was the celebrated Prologue which Woodward spoke at C. G. on his return to London, in which he called himself a Prodigal, and ridiculed his own ambition of becoming manager with a good deal of humour—by way of accounting for it he said—

“ Faith ! they put ‘ powder in my drink ’ d’y’e see,
 “ Or else ‘ by Pharoah’s foot ’ it could not be.

“ Belike Queen Mab touch’d me, at the full of
 “ the moon,
 “ With a field Marshal Manager’s batoon—
 “ And so I dreamt of Riches—Honour—Pow’r.
 “ ’Twas but a dream tho’—and that dream is
 “ o’er.”

He was to play Marplot, in allusion to which he concluded with

“ Oh! may I *act* the part still o’er and o’er,
 “ But never *be* the *Busy Body* more.”

The whole of the Prologue may be seen in Wilkinson or Hitchcock.

The above bill had passed Barry’s inspection and was in public circulation—it was then customary to advertise a benefit 3 weeks before hand—about 5 days before it took place, Barry in perturbation called on Wilkinson, and said he had had a letter from Woodward who had seen the bill advertised in the Dublin Journal, and who insisted on having the Prologue expunged, as it might greatly injure him—this was done—and as the Prologue was neither in the great or small bills for the day, Barry and Wilkinson flattered themselves it would no more be thought of.

When the curtain rose to soft music, and Mrs. Dancer was impatiently expecting her usual plaudits, she was saluted with a cry of—“ off—off — Wilkin—
 “ son—Wilkinson— Woodward’s Prologue, &c.” — Mrs. Dancer made a courtesy and attempted to speak, but was compelled to retire — Barry in high rage summoned Wilkinson, who was dressed for the

King, and the audience continued all the while in tumult—Mrs. Dancer flew into a violent passion for what she had sustained on Wilkinson's account — and Barry taxed Wilkinson with having occasioned the riot, and planted people in the house to call for the Prologue — this, Wilkinson solemnly denied — three proper apologies were made to the audience, who would hear of nothing but the Prologue, they would not even wait till the Tragedy was over — so Wilkinson was obliged to speak it as well as he could recollect it—it should be observed, that when Woodward first spoke the Prologue, he popped his head on the stage from the door, drew himself hastily away, as if ashamed of having left his good friends and not having known when he was well off — he next crept on by the curtain peeping, and then hiding his face again, till he attained the centre of the stage—which was well contrived and had a good effect—Wilkinson in imitation of Woodward, practised the same manœuvre, which the audience attributed to a tacit confession of shame for having attempted to deprive them of part of the evening's entertainment, and for having kept them so long waiting — his pardon was soon fully proclaimed by peals of laughter and applause—and here he was in hopes the matter would have ended, but on his next appearance in *Cardinal Wolsey* (to Mrs. Fitzhenry's Queen Katharine) he was not suffered to proceed, till he promised to speak it after the play — a few days after, he was to act *Major Sturgeon* and as the Mayor of Garratt was then new, he had pleased himself with the effect his figure would produce on his first entrance — but he was disappointed in this, and obliged to speak the

Prologue, tho' so improperly dressed for it—this continued 6 or 7 nights,

When Woodward went over to Ireland some time after, with a view to perform—in order to secure his former footing, his 1st app. was announced for a public charity benefit — and on the day this was to take place, the fatal Prologue was actually printed as spoken by the *grateful* Henry Woodward, with all the words which were considered as offensive printed in Italics — this foolish business was not a little pushed forward by the opposite interests connected with the other theatre — at last the matter was so serious, that Woodward and his friends thought it prudent for him to decline playing there that night, or any other — and he speedily left Ireland, not appearing even in the streets, for fear of being insulted. (*Wilkinson.*)

Woodward was so far wrong about the Prologue, that he should not have said any thing that could wear even the appearance of ingratitude to the Irish, by whom, both as a man and as an actor, he had been much respected—but the Irish carried their resentment infinitely too far—the most exceptionable line was—

“ After an absence of four *tiresome* years.”

which might be fairly referred to his own pecuniary losses and disappointments, without casting any slur on the public.

Woodward, at his benefit C. G. 1763-1764, spoke a Prologue to a new Farce called False Concord—in this he vindicates himself from the charge of ingratitude.

“ Hibernia’s sons the *imagined* insult feel,
 “ And judge with *honest* but *mistaken* zeal :
 “ This grateful heart could never feel the crime
 “ To wrong *in thought* that hospitable clime ;
 “ A simple Prologue, on myself a sneer,
 “ Made up of whim and mirth and spoke last
 year,
 “ *The Prodigal Return’d*, was all th’ offence—
 “ Lines free, I think, from *malice* as from *sense*,
 “ Could such a random shaft *a wound intend* ?
 “ I’ve shot my arrow o’er the house, and hurt my
 friend.”

(*London Magazine April 1764.*)

This ought to have satisfied the Irish.

Wilkinson left Dublin in Jan. and few Comedies were played afterwards — towards the close of the season, Barry hired a company of Italian Burletta performers, who scarcely answered the expense attending them.

One night in April, two gentlemen handing some ladies to their chairs, were insulted by some servants who were in waiting, and who not only abused them grossly, but attempted to follow them on their return into the box-room, till they were stopt by the centinels then on duty — not content with this outrage, several of them threw their lighted flambeaux into the box-room, crying out at the same time “ fire! fire!

Such an outcry, joined to the smoke of the flambeaux, occasioned an universal terror, and produced the most dreadful confusion—the house was cleared as soon as possible, and the mistake was discovered

— but numberless accidents happened, and two lives were lost — the two persons who were killed, were a butcher and his wife, who left eight orphan children—a free benefit was given them at each theatre, and a considerable subscription raised besides.

Sheridan wished to have given Lectures on Elocution, but his creditors would not allow him, and he was obliged to give up the plan, for fear of being arrested, tho' he had appropriated three-fourths of his income for the payment of his debts.

Barry closed an unsuccessful campaign in June and went as usual to Cork and Limerick.

Cork Sep. 14. 1764. Distressed Mother. Orestes = Barry : Pyrrhus = Heaphy : Hermione = Mrs. Fitzhenry : Andromache (with the original Epilogue) = Mrs. Dancer—with Hob in the Well. Hob = Glover. (*Hitchcock.*)

S. A. 1764-1765.

S. A. opened Oct. 15th with Mossop in Richard and Ryder in Scapin—but the hopes of the theatre rested chiefly on musical pieces — Signora Nicolina,

better known as Signora Spiletta, was a great favourite—but Miss Catley's voice and whimsical style of singing took the lead and drew crowded houses—after she had played Polly several times, in order to oppose a new and unexpected manœuvre of the other theatre, she acted Macheath—(Mrs. Slammekin = Mr. Ryder)—this had the desired effect — about the middle of the season Mrs. Abington left C. S. and returned to S. A.—she played Polly for the sake of novelty.

The Maid of the Mill followed. Lord Aimworth = Ryder : Sir Harry Sycamore = Collins : Giles = Wilder : Fairfield = Dawson : Ralph = Waker : Patty = Miss Catley : Fanny = Signora Spiletta : Lady Sycamore = Mrs. Kelf : Theodosia = Mrs. Wilder :—acted 9 times, besides benefits.

Such was the rage for musical pieces, that the Beggar's Opera was acted 11 nights—Love in a Village 16—Artaxerxes 14—besides the Jovial Crew—Comus—and the Italian Burlettas.

Collins, who afterwards exhibited his *Brush*, made his 1st app. in Young Mirabel, and then acted Justice Woodcock—Dick in Confederacy—Peachum—Sir Francis Wronghead—Edmund in Lear—Angelo—Gibby, &c.

Mossop closed May 19th.—but opened his theatre again in July, purposely for English Operas, which continued till the beginning of October. (*Hitchcock.*)

C. S. 1764-1765.

The early part of the season proved profitable—to the novelty of the Venetians and rope dancing, Barry prefixed his strongest Tragedies—his receipts were increased, but his expenses were enormous—when public curiosity abated, he had recourse to a stratagem—the rage for Miss Catley was at this time so great, that it was highly expedient to endeavour to stem the torrent—Barry, conscious that his musical performers were not equal to those of S. A., boldly announced himself for Capt. Macheath : Polly = Mrs. Dancer : Lucy = Mrs. Abington :—the novelty of the attempt excited curiosity, and answered his most sanguine expectations.

Certain it is, that tho' his vocal abilities could not enable him to compass the common tunes of this well known piece, yet his figure, manner, and acting made ample amends, and he really was the fine gay bold-faced gentleman of the road—Mrs. Dancer gave Polly a delicacy, pathos and interest which few professed singers have ever been able to give the part—and Mrs. Abington's Lucy was ever esteemed capital—Macklin was Peachum—I. Sparks, Lockit—Mahon, Mat of the Mint—and Mrs. Kennedy, Mrs. Peachum.

The Maid of the Mill was afterwards brought out—Lord Aimworth = Barry : Sir Harry Sycamore = Mahon : Giles = Morris : Ralph = Hamilton : Fair-

field = Glover : Mervin = Palmer : Patty = Mrs. Dancer : Fanny = Mrs. Glover : Lady Sycamore = Mrs. Kennedy : Theodosia = Mrs. Mahon :—acted 5 times.

The Countess of Salisbury, which had never been acted, was brought out late in the season, and performed 6 nights with success—Alwin = Barry : Countess = Mrs. Dancer :—see Hay. 1767.

At the close of the season in July, Barry found his finances much impaired by the vocal powers of his opponents, and the very heavy expenses of his own theatre.

Barry went to Cork with his company, where he gained reputation and profit.

There was another strong detachment this summer at Drogheda—among the principal performers were Macklin, Ryder, Lewis, Austin, Mrs. Kelf, Mrs. Austin, &c. (*Hitchcock.*)

S. A. 1765-1766.

The theatre opened with Miss Catley in Macheath—she also acted Polly and Lucy—she relin-

quished Sally and made a capital part of Dorcas—she gave up Rosetta and played Deborah Woodcock—she was at this time at the height of her reputation and drew much money to the theatre—Operas still continued entirely the fashion.

Some new performers were engaged — among whom was Blisset, who afterwards proved an actor of considerable merit at Bath.

Edwin, at this time very young, made his 1st app. in Ireland in Sir Philip Modelove—long were the abilities of this eccentric actor obscured, nor could the most profound judge at this time foresee the extraordinary eminence he afterwards attained—he continued at Dublin two seasons, and acted Old Philpot—Lord Trinket—Justice Woodcock, &c.

Mr. Lewis Deval, formerly proprietor of S. A., died at the age of 90—he had had an annual benefit at this theatre. (*Hitchcock.*)

C. S. 1765-1766.

It was with much concern Barry perceived his opponent crowned with success, which his utmost

exertions could not prevent—the credit and reputation of his theatre had been for some time gradually lessening, and the certain consequences appeared—salaries were unpaid, and debts contracted, which he had not abilities to discharge.

Thus disagreeably situated, he adopted an expedient, which, tho' it procured him temporary relief, was attended with the utmost disgrace of the theatre—he introduced some new performers to the town—these were no other than some Dutch Dogs and an Italian Monkey—thus Hitchcock—but O'Keeffe says the Monkey was brought out by Mossop.

Kirkman mentions, from Macklin's papers, some few of the plays acted in the course of this season.

Nov. 28. Merchant of Venice, and Love-a-la-Mode.

Dec. 12. Rule a Wife, and True Born Irishman.

26. Romeo and Juliet, and True Born Irishman.

Jan. 15. Othello, and True Born Irishman.

22. Miser, and Love-a-la-Mode.

Feb. 7. True Born Scotchman, 1st time.

14. True Born Scotchman.

15. True Born Scotchman.

A benefit. True Born Scotchman.

Kirkman adds—“ after Macklin had performed “ the number of times he had agreed for with Barry, “ he did not choose to renew his engagement”—Macklin in a letter to his daughter, Feb. 21st 1764, says—“ My True Born Scotchman is not yet come “ out, but it is highly admired both by the actors, and “ some ladies and gentlemen of the first fashion and “ taste, to whom I have read it—on Monday, March

“the 5th, I think it will be out”—Cooke supposes this play to have come out at S. A. in 1764—and Hitchcock does not mention it till 1770-1771—the True Born Scotchman was originally in 3 acts—it was afterwards extended to 5 acts, and brought out as the Man of the World—see C. G. May 10 1781.

The Clandestine Marriage, which came out in Feb. at D. L., was read in the green-room at C. S., and considered by the majority of the performers as not worth getting up—Mr. T. Barry however produced it at his benefit, when it pleased wonderfully, and was acted twice a week at Cork during the summer. (*Hitchcock.*)

S. A. 1766-1767.

Few circumstances occurred worth mentioning—Mossop still retained his superiority, tho' in truth he had very little reason to boast—among the new performers he introduced Miss Browne, who was daughter to Sowdon, and afterwards Mrs. Jackson. (*Hitchcock.*)

She Gallant, or Square - Toes Outwitted. Sir Geofry Gingle = Waker : Delamour by the author : Thady Mac Brogue (his servant) = Jones : Sir Anthony Woodville = Hollocombe : Young Woodville (his son—in love with Florimel) = Jackson : Florimel (sister to Delamour) = Mrs. Jefferys : Emily (daughter to Sir Anthony) = Miss Vandermere : Betty (her maid) = Miss Eaton : — Delamour and Emily are mutually in love—Sir Anthony insists that his daughter should marry Sir Geofry Gingle, an old man who had offered to take her without a fortune—Florimel, dressed as her brother, is let into Emily's house in the middle of the night—Sir Geofry is on the watch, having received from Florimel an anonymous letter to inform him of what was likely to happen—he believes Emily to be incontinent, and resigns his pretensions to her—Sir Anthony offers Emily to Delamour, who readily accepts her—Florimel marries Young Woodville—this is an indifferent Farce— it was printed in London, but without the author's name in 1767, “ as now performing at “ S. A.”—O'Keeffe, in his Recollections, says that this was the second piece which he wrote, and the first of his pieces which was acted— he afterwards brought it out at C. G., with considerable alterations, as the Positive Man—see March 16 1782.

The Connaught Wife was printed in London in 1767 “ as performed at S. A.”—it probably came out a year or two sooner, as Ryder in 1770-1771 is said to have been 5 years absent from the capital— Terry Moriarty = Jones : Fretfull = Hollocombe : Vainlove = Jefferys : Tipple = Ryder : Mrs. Fretfull = Mrs. Jefferys : Katty = Miss Vandermere :— this

Farce is a bare-faced plagiarism, being nothing more than the Journey to Bristol with slight alterations—the Honest Welchman is turned into an Irishman—for the Journey to Bristol see L. I. F. April 23 1731.

Like Master Like Man was printed in Dublin in 1770 with two casts — S. A. Carlos = Mossop : Sancho = Ryder : Lopez = Edwin : Leonora = Miss Slack : Jacinta = Mrs. Jefferys :—C. S. Carlos = T. Barry : Sancho = Hamilton : Leonora = Mrs. Kelf : Jacinta = Miss Ambrose :—this Farce is taken from the Mistake—it was probably brought out in 1765 or 1766—when it was performed for Reddish's bt. at D. L. April 12 1768, it is said in the bill to have never been acted *there*.

C. S. 1766-1767.

Barry, tho' much embarrassed, yet not entirely disheartened, by the ill success of the last two seasons, took the field with a good company, among whom, as Hitchcock says, were Lewis and Macklin.

Phillis at Court was published in London in 1767 "as now performing at C. S."—Colin = Mahon :

Hobbinol = Vernel : Frederick = Palmer : Damon = Massey : Mademoiselle = Signora Spiletta : Phillis = Signora Cremonini : Princess Emily = Miss Slack : Clara = Miss Ashmore : — this Comic Opera, in 3 acts, is only Lloyd's *Capricious Lovers*, with additional music, and some immaterial changes in the dialogue — Mademoiselle is the same character as Lisetta, but as Spiletta spoke broken English, some of the speeches belonging to her part were given to Clara, and some to Frederick — for the *Capricious Lovers* see D. L. Nov. 28. 1764.

Notwithstanding every effort of Barry, the first part of the season proved unsuccessful, while Miss Catley brought crowded houses to the other theatre.

In this exigence Barry turned his eyes towards Sheridan, with whom he concluded an engagement which was of great service—Sheridan's first 4 nights were very good—at this time the receipts in general were very low—*Love in a Village*, repeated 5 times, never reached £30 — sometimes not £14 — other nights had fallen so low as £10—to Sheridan's *Hamlet* there were £171 19 7 Irish—to Richard £113 15 0—to Cato £141 16 2—to *Hamlet* again £148 9 5.

This was some help to Barry's shattered finances, but with this extraordinary assistance it was not in his power to save himself, and at the conclusion of the season he found he was more involved than ever.

After a seven years' contest, he was obliged to resign the field to his seemingly more prosperous rival, having during that time experienced much vexation and disappointment and wasted so many years of the prime of his life—instead of reaping the fruits of

his shining abilities, he incurred debts he could never discharge, ruined many persons connected with him, and involved himself in difficulties for the rest of his life.

Mossop's finances were also much deranged, his credit impaired and his resources nearly exhausted. (*Hitchcock.*)

Macklin said, that it was not the opposition, but the vanity, expense and ignorance of the managers that ruined the Dublin theatres—for instance, Sheridan's extravagant way of living, Barry's prodigality, and Mossop's litigious spirit, for he spent in law at least £2000.

There is a considerable deal of truth in what Macklin says, but still the grand point was, that Dublin could not maintain two theatres—yet this, Macklin would not see—he had written a pamphlet in favour of having two theatres, and he was of much too obstinate a disposition to retract an opinion so publicly given—Macklin, who was so fond of law himself, ought not to have reproached Mossop for being litigious—it was probably the consciousness of his own former habits, that restrained him from saying any thing about Mossop's gaming—Mossop, when he had a good house, instead of endeavouring to extricate himself by paying either performers or tradesmen, grew desperate, and flew to the fashionable gaming tables—he often left the theatre with a hundred guineas in his pocket, and returned home with an aching head and heart—the Countess of Brandon served him greatly it is true, but the money, she occasioned to be paid at the theatre, often went afterwards into her own pocket—such at least (as

Wilkinson says) was the universal opinion in Dublin — Gentleman says, “ My old school-fellow Mossop, “ who had little more than public merit, and private “ character to sacrifice, impaired both very much — if “ he had pompous dresses for himself, an unlimited “ round of characters, some quality acquaintance “ (who stripped him of more by private gaming than “ they served him in public) and the free exercise of “ his own infallible opinion, he was happy, tho’ “ hourly solicited by starving actors, and daily watch- “ ed by keen-scented bailiffs — he prostituted native “ honesty, which I am sure he possessed, to insuper- “ able pride, and immoveable obstinacy — he was a “ dupe to artful females, especially an old noble lady “ in Dublin, who used to make a tolerable audience “ for her *dear Harry*, as she stiled him, and after “ the play, stripped him at her route, of twice what “ her interest had procured.”

Wilkinson relates an instance of the poverty to which Mossop’s performers were reduced — “ in “ 1764 the Distressed Mother was to be acted— “ Orestes = Mossop : Andromache = Mrs. Burden : “ —with much difficulty she forced her way into “ Mossop’s presence, and the following dialogue “ ensued.

“ *Mrs. Burden.* O ! Sir, for heaven’s sake assist “ me, I have not bread to eat, I am actually starv- “ ing, and shall be turned out in the street.”

“ *Mossop (in state)*—Wo-man !—you have £5 per “ week, wo-man !

“ *Mrs. Burden.* True, Sir, but I have been in “ Dublin 6 months, and in all that time have only “ received 6 pounds — I call every Saturday at the

“ office for my salary—but no money is the answer
 “ —besides, Sir, your credit is at stake—how can I
 “ play *Andromache* without black satin shoes ?

“ *Mossop*. Woman, begone! I insist on your
 “ having black satin shoes for *Androm-a-che*—and
 “ wo-man, if you dare ask me for money again, I
 “ will forfeit you £10. wo-man.

“ So ended that real tragical scene of penury and
 “ pomposity.”

Wilkinson's account is no exaggeration — Blisset, in July 1823, said, that when he was engaged under Mossop, (see S. A. 1765-1766) he was literally starving, from not being able to obtain his small salary—he one day got into Mossop's house, and, while the servant was looking for his master, Blisset found some victuals, which he eagerly devoured.

One night Barry lay dead on the stage as *Romeo*—after the dropping of the curtain, two persons, who had gained admission behind the scenes, advanced towards him, and with great politeness and attention, helped him to rise — all three thus standing together, Barry in the centre, one of them whispered, “ I have an action, Sir, against you,” and touched him on the shoulder — “ indeed!” said Barry, “ this is rather a piece of treachery—at whose suit?”—the men told him the name of the plaintiff, and Barry, who had no alternative, prepared to walk off the stage, and out of the theatre in their custody—at that moment, the scene-men and carpenters, who had observed, and now understood how it was with their master, poor Barry, after a little busy

whispering conversation, went off, and almost immediately returned, dragging on with them a piece of machinery, followed by a particular bold and ferocious carpenter, who grasped a hatchet—Barry surprised, asked them what they were about?—one of them said, “Sir, we are only preparing the altar of Merope; “because we are going to have a sacrifice”—the carpenter wielded his hatchet, and looked at the two bailiffs—Barry alarmed, said, “be quiet you foolish “fellows!” but, perceiving they were serious, he was apprehensive of a real tragedy, and beckoning the two catchpoles, made signs that he would go along with them — he led them through the lobbies and passages in safety, to the outward door of the theatre, where they quitted him, on receiving his word of honour, that the debt should be settled the next morning — they wished him good night, thankful for his protection, and rejoicing in their escape. (*O’Keeffe.*)

O’Keeffe says—“I was once asked by Barry (who “knew my skill in drawing) to make his face for “Lear—I went to his dressing-room, and used my “camel-hair pencil and Indian ink, with, as I thought, “a very venerable effect — when he came into the “green-room, royally dressed, asking some of the “performers how he looked, Isaac Sparkes, in his “Lord-Chief-Joker way, remarked, ‘as you belong “to the London Beef-steak Club; O’Keeffe has “made you peeping through a gridiron,’— Barry “was so doubtful of his own excellence, that he used “to ask the old experienced stage-carpenters, at re- “hearsals, to give him their opinion how he acted

“ such and such a passage ; but used to call them
“ aside for this purpose.”

S. A. & C. S. 1767-1768.

Mossop had now the town to himself, and he hoped that having accomplished so important a point, a few succesful seasons would amply recompense him for the many disagreeable days he had spent in the endeavour to effect it—to secure this point more effectually, his first step was to obtain possession of both theatres — he played about a month in S. A., while C. S. was undergoing a repair — Dec. 7th he opened C. S. with *Richard the 3d* — the house was not crowded.

Browne, ever a favourite with the public, was well attended in his principal characters in Comedy—and Mrs. Fitzhenry, on *her return from London*, was received with warmth and cordiality.

Hitchcock here gives a strong instance of his want of accuracy — he had enumerated Mrs. Fitzhenry among the performers at C. S. the preceding season

—in which he was probably right, as she was only engaged at D. L. for 1765-1766.

In Feb. Clinch made his first app. on the stage in Castalio, and was very successful—his next characters were Jaffier, Lothario and Essex — he proved a valuable acquisition — his figure was excellent, his face manly and expressive, his voice, strong, clear, and possessed of great variety.

Mrs. Fitzhenry acted the Countess of Salisbury for her benefit, and had £201 1 4 Irish, in the house, which is supposed to be as large a sum as had ever been known—the Orphan of China one night brought £140 4 6.

Tho' in the sole possession of the town, Mossop did not neglect to present every novelty in his power, and none could be more acceptable than Miss Catley, who was engaged for 6 nights, and charmed once more with her musical powers.

Mossop was weak enough to exhibit himself in Archer.

Sheridan, who was at this time delivering his lectures, was prevailed on to perform 3 of his principal characters—Hamlet, Richard and Cato — which he did with his usual success.

In the latter end of the season, King and Mrs. Abington once more visited Dublin, and appeared in most of their favourite characters — King's Lord Ogleby was peculiarly popular. (*Hitchcock.*)

O'Keeffe — vol. 1, p. 151 — “ King brought full
“ houses, yet the performers not being able to get their
“ salaries, discontent arose to mutiny and conspiracy
“ —yet on the night that King was to have his benefit,
“ they assembled in the green-room, all ready-dressed

“ for their several parts—the grand dressing room in
“ which King had to prepare himself was next to
“ the green-room—the performers were all in a
“ murmur, some having looked through the curtain,
“ and seen the house very full, thought at least they
“ ought to be paid their salary for that night—King
“ overheard them, quitted his dressing room, and
“ walked into the green-room, but with a counte-
“ nance, attitude, and manner, the most conciliatory
“ and good-natured, although he must have over-
“ heard some of the remarks which were couched in
“ rather bitter terms—he had his purse in one hand
“ well stocked with guineas, and going round the
“ room, asked them one by one what might be the
“ amount of their salary by the night—each an-
“ swered, and on the answer, he drew the sum from
“ his purse, and presented it to each in turn—all
“ began now to be ashamed of their intention, and
“ refused taking the money, except one, a comical
“ joking man, and a capital actor—his character in
“ the *Clandestine Marriage* was *Sterling*—with
“ whimsical manner, and an arch grimace, which he
“ was very clever at, he took the guineas and put
“ them in his pocket, saying in character—

“ Ay, this is the *Omnium*, nothing like the stuff.”

“ King made a low bow to the company, and with
“ a smile of kindness and thanks, returned to his
“ dressing room—both play and entertainment went
“ off in the first style.”

S. A. & C. S. 1768-1769.

Several new performers made their appearance—Cornellys came out in *Ralph in the Maid of the Mill*, and stamped an impression on the audience, which his merit afterwards amply confirmed — he was followed by Saunders from D. L. in *Polonius* and *Mrs. Wright in the Queen*—the next night *Mrs. Saunders*, formerly *Miss Reynolds*, and the original *Country Girl*, came forwards in *Violante*, and *Combrush in the Honest Yorkshireman* — these novelties had however no effect, and the theatre promised to be unfashionable and unfrequented—this made Mossop hasten his intended operations — in Nov. Foote brought out his new play of the *Devil upon two Sticks*, which succeeded equal to his most sanguine expectations—he was at this time of infinite service — he seldom played to less than £100 — and sometimes to £130.

Mossop's engagement with some rope dancers did not answer — their first exhibition brought but £99 — Hitchcock very properly wishes that the public would always be of the same mind, and banish such a species of entertainment to the proper places for it — he observes that managers very seldom have recourse to such resources but from necessity — this is hardly true, and we cannot always say of managers—

“Disdaining that, which yet they know will take,
 “Hating themselves, what their applause must
 make.” *(Dryden.)*

Mr. and Mrs. Walker after passing some few years at C. G. returned to Dublin — he had merit in *Tyrants*, and she in *Chambermaids*.

O’Keeffe says — “Walker had a fine person, a full “tone, and correct, clear articulation—Mrs. Walker’s “cast was that of Mrs. Clive, in which she was very “capital”—Mrs. Walker, as Miss Minors, came out at the Hay., under Macklin, in 1744.

Miss Catley arrived in March, and brought crowded houses, especially to her *Euphrosyne* — the *Padlock* had been previously performed, but did not become popular, till she acted *Leonora*—the original cast of the *Padlock* in Dublin was — Leander = J. Banister from D. L. : — Mungo = Wilder : Don Diego = Vernel : *Leonora* = Mrs. Hudson : *Ursula* = Mrs. Saunders : — J. Banister was evidently a different actor from the well known Charles Bannister — the former acted at D. L. March 12 1771 for Mrs. Barry’s bt.

The *School for Rakes*, which came out at D. L. in Feb., was brought forward at the close of the season, and repeated several times.

Mossop closed a profitable season in June — and for the first time visited Cork, where he brought great houses. *(Hitchcock.)*

S. A. and C. S. 1769-1770.

The theatre opened Oct. 11th with Miss Catley in Polly—this great favourite had at that time lost part of her attraction, and, an indisposition confining her after she had played some few nights, the manager was himself obliged to come forward in Hamlet, which brought a tolerable house, £95.

Among the new performers was Miss Glassington, who appeared in Violante, and afterwards acted Selima in Tamerlane — she was at Edinburgh in 1773, (see Prince of Tunis) and many years on the Bath stage, first as Miss Glassington, and then as Mrs. Charlton.

Mr. and Mrs. Graham acted Scrub and Mrs. Sullen — and Miss Mansell made her 1st app. on any stage in Juliet — she became an actress of considerable repute, and was engaged at D. L. in 1772-1773.

Mossop, being in possession of both theatres, acted his Tragedies (which alone brought money) at C. S. and his Comedies, with the rope dancers, &c. at S. A. — public taste was never more conspicuous than on this occasion — Tragedies were seldom performed to less than £90 or £100 — while the performers on the rope and wire seldom brought £40 — and often under £20.

Tamerlane was revived about this time with success—Tamerlane = Heaphy : Bajazet = Mossop :

Moneses = Clinch : Axalla = Banister : Arpasia = Mrs. Fitzhenry :—Bajazet was one of Mossop's best characters.

Mossop having secured the two theatres in S. A. and C. S. had felt himself in perfect security about any opposition—but to his great mortification, Capel Street was opened in Feb.—his company was vastly superiour to the other, but there is no controuling the caprice of the public, and he was obliged to use every effort on this occasion—he brought forward those Tragedies in which he stood unrivalled (particularly Coriolanus) with pomp and magnificence—he exhibited Miss Catley in Euphrosyne, which used to attract—and he revived some of Woodward's popular Pantomimes—but all with little effect—his expenses were heavy, his receipts bad, and to complete the catastrophe, his opponents got the start of him in bringing out Lionel and Clarissa—Mossop had neglected this Opera, which was then new, whereas if he had brought it out first at his theatre, with Miss Catley's fame and abilities, it would probably have been of great service to him—after it had been played about three weeks at Capel Street, he advertised it at Crow Street with this ridiculous distinction—Jenny, the Chambermaid, by Miss Catley—the other characters by Mr. Banister, Mr. Heaphy, &c. &c.—it languished a few nights and was then cut down to a Farce—which completely finished it in the opinion of every one.

Mossop closed the season with the most unpleasant prospects—his health was impaired and his circumstances deranged—though the idol of the town as an actor and not censured as a manager (a thing very

difficult to be avoided) he saw himself deserted by the public, to whose service he had devoted his abilities—a striking lesson to every manager how little he can depend on that bubble, popularity! (*Hitchcock.*)

Wilkinson says that he had seen Mossop bring a crowded house at Dublin, when his name was the only one thought of in the bill—but the public, from the great exertions made at the rival theatres, became at last so surfeited, that Mossop aided by Mrs. Fitzhenry and Miss Catley, all combined, have performed to five pounds.

CAPEL STREET 1770.

This theatre had been shut up for many years, and appropriated to other purposes—it was opened Feb. 26th with *False Delicacy*, which had not been acted in Ireland—Col. Rivers = Mahon from C. G. : Cecil = Herbert : Sir Harry Newburgh = Lewis : Lord Winworth = Wilkes : (his 1st app. in Ireland) Mrs. Harley = Mrs. Hoskins from D. L. : Lady Betty Lambton = Miss Ambrose : and Miss Marchmont =

Miss Ashmore :—with the Padlock—an occasional Prologue was spoken by Lewis.

This revolution was planned and executed with much address—it united the interests of Dawson, Mahon and Wilkes—Dawson was the stage manager, and by the experience he had had, was in many respects equal to the task—he was active, industrious, and intelligent, well acquainted with the world, and prompt to improve every opportunity, which fortune might throw in his way.

The theatre was small, but even that was an advantage, as it could be fitted up with less expense, and be more easily filled—it was elegantly ornamented—the scenes were new painted, and the wardrobe, as might be expected, light, but fashionable and showy.

Curiosity occasioned a crowded house at Capel Street the first night, and the performances were received with the most unbounded applause.

Lewis and Miss Ashmore were the chief support of this theatre—He was at this time one of the most promising young actors on the stage, and had supported a variety of characters with the highest reputation—She had every requisite of face, figure, and voice, and had begun to attract general notice, as an actress that was likely to prove of considerable consequence.

Among the parts she was then most noticed in, were Polly and Lucy—Rosetta—Arethusa in *Contrivances*—Leonora in the Padlock—Patty—Phillida—Sally—Ophelia—Leonora in the *Revenge*—Irene in *Barbarossa*—Cordelia—Emmeline in *King Arthur*—Flora in the *Wonder*—Portia—Cherry, &c.

Lionel and Clarissa was brought out April 2d—the Clarissa of Miss Ashmore was universally considered as natural and affecting—and Wilkes in Jessamy was excellent—the impression made by this piece was extraordinary and its effects visible—whilst Mossop was acting to empty benches or to orders—an overflow marked every night that this popular Opera was announced at this theatre—late in the season as it was brought out, it was acted 26 times.

Dawson closed the season, elated with the success he had met with, and pleasing himself with the hopes of its continuance. (*Hitchcock.*)

O'Keeffe says that there was no regular green-room to this theatre, and that the back parlour of an adjacent grocer's shop was hired for that purpose.

S. A. 1770-1771.

Mossop no longer retained Crow Street, but S. A. was new painted and decorated—it was opened Nov. 26th—L'Estrange (a vile actor) from D. L. acted George Barnwell.

Ryder, who had been absent from the capital 5

years, was engaged, and made his 1st app. in Sir John Restless, when he was received with that warmth of applause which always marked his performance.

He was of infinite service to Mossop, for tho' he was not able entirely to stem the tide of popular favour, which continued to follow Capel Street, yet he for a time upheld a cause, which, without his assistance, must have sunk under the pressure of accumulated misfortunes.

Ryder was distinguished by the versatility of his genius—he acted a variety of characters during a period of 11 or 12 years, when it might be truly said, that he was almost every night before the public—this season he acted Lionel.

The West Indian was produced and did nothing—no wonder, as Mossop was absurd enough to act Belcour himself—this Comedy was acted at this theatre to houses composed of orders, while at Capel Street it occasioned an overflow every night. (*Hitchcock.*)

Nothing is more ridiculous than the pitiful ambition of a manager, or leading actor, in playing parts completely out of his line, merely because they happen to be the best parts in the play—the right cure for this theatrical madness is not Hellebore, but a quantum sufficit of hisses.

Cymon had been in preparation for two years, and was intended to be brought out with great splendour—when it was nearly ready, it was vastly puffed in the newspapers—and Friday the 8th of March was announced for its first performance—on the Saturday night preceding this Friday, Dawson, after the play

was over at Capel Street, stepped forward and gave out Cymon for the ensuing Monday—the audience were astonished, and his own performers could scarcely credit their senses—but he soon convinced them he was in earnest—for so complete, secret and masterly were his movements, that not a single article was wanting in the various requisites—without disclosing his design, he had gotten a capital set of scenes painted, and had provided the different dresses from London—the music had been practised, and all the parts studied, under the pretence that after their opponents had played it a few nights, he would then bring it out as a Farce—in short never was a design, which required so much forethought and address, better planned or better executed.

On the Monday Cymon was produced according to promise—the scenery was beautiful—the dresses according to the original models, and the procession remarkably splendid—all the performers without exception walked in different characters, and upwards of 40 supernumeraries filled up the train in proper habits.

This was a thunder-stroke to Mossop, who beheld the hope of his long expected harvest blasted and destroyed—he was not able to bring out Cymon till after it had been acted 4 times at Capel Street—and then tho' it was gotten up with great care and attention, yet as first impressions are not easily effaced, the public was prepossessed in favour of the other theatre—and tho' it was often played at S. A. during the season, yet it never answered the expense—Cymon = Ryder : Merlin = Heaphy : Linco = Wilder : Fatima = Miss Mansell : Dorcas =

Mrs. Heaphy, late Miss Mason : Sylvia = Mrs. Brown, late Miss Slack.

Mossop, thus disappointed in his hopes, harassed by innumerable vexations, and oppressed with debts which he had not the least prospect of being able to discharge, sunk under the weight of his misfortunes, and a severe illness prevented his appearing on the stage.

Thus unfortunately circumstanced, he was obliged to solicit the generosity of the public, and announced a benefit for himself, in which he was not able to perform—this took place April 17th. *Rule a Wife. Leon = Heaphy : Perez = Ryder : Estifania = Mrs. Brown : Margarita = Miss Mansell :—*with Cymon now cut down to an Afterpiece—tho' the house was much crowded, yet the receipts afforded but a temporary relief—Mossop's affairs were so desperate, that it was next to impossible to retrieve them.

Much to the honour of the Capel Street managers they did not oppose the benefit by acting on that night.

Some few benefits were taken by the principal performers, and the theatre closed early in May. (*Hitchcock.*)

CAPEL STREET AND CROW STREET,
1770-1771.

Dawson, having obtained possession of Crow Street, transferred from it the title of his Majesty's Servants to Capel Street—but his hopes increasing with his success, he removed to Crow Street in March—during the summer he had engaged Macklin, Clinch and Miss Younge. (*Hitchcock.*)

O'Keeffe says—"the company consisted of Dawson—his step-son, William Lewis—Lawrence Clinch—Isaac and Richard Sparks—Timothy Duncan (Mrs. Davison's father)—Philip Glenville—John Vernel—Thomas Holcroft—and Macklin—the actresses were, Miss Younge—Miss Ashmore—Mrs. Price—Miss Ambrose and Miss Leeson."

O'Keeffe says nothing of his being engaged himself—he is very inaccurate—he does not state in what year the company at Capel Street consisted of the above mentioned performers, but he evidently means in this season.

Dawson opened with the Beggar's Opera and the Anatomist—about a fortnight after, Miss Younge from D. L. made her 1st app. in Ireland in Jane Shore, and met with a very favourable reception—Hastings = Lewis : Dumont = Clinch : Gloster = Dawson : Alicia = Mrs. Burden.

Macklin appeared in *Shylock*—on that night O’Keeffe’s name stood for *Gratiano*—and shortly after he acted *Filch*—*Fribble*—*Jessamy*, &c.

Miss Younge and Macklin were of great service to the cause they espoused—Macklin brought out his *Love a-la-Mode* and *True Born Scotchman*—this Comedy was acted 7 times—Miss Younge was *Lady Rodolpha*.

’Tis well ’tis no worse was performed about this time. (*Hitchcock*.)

Hitchcock observes—“the *Romp*, in which Miss Ashmore obtained such reputation, was first acted at this period, and has continued to be a leading object in dramatic exhibitions ever since”—either Hitchcock or the bill for Mrs. Mattocks’ bt. in 1778 is incorrect.

O’Keeffe (vol. 1 p. 168) particularly mentions the *Jubilee* as acted in the course of this season—Hitchcock represents the *Jubilee* as not brought out till 1773-1774—but O’Keeffe could not be mistaken on this point—the *Jubilee* was perhaps brought out in 1770-1771, and revived in 1773-1774.

The *West Indian* was brought out Feb. 19—no time was here lost, as it was only on the 19th of Jan. that it appeared at D. L.—Belcour = Lewis : Major O’Flaherty = Dawson : Ensign Dudley = Clinch : Louisa Dudley = Miss Ashmore : Miss Rusport = Miss Younge—the performers were greatly applauded, and the same success attended the piece as it met with at D. L.—it was acted 18 nights.

March 4. *Cymon*—*Cymon* = Mahon : Linco =

O'Keeffe : Fatima = Miss Younge : Sylvia = Miss Ashmore—acted 9 nights.

Prosperity did not make the new managers, now removed to Crow Street, slacken their endeavours—they brought over Isaac Sparks, who, after an absence of 5 years, made his first app. in John Moody—O'Keeffe calls Isaac Sparks a capital Comedian, and the greatest favourite the Irish ever had—Sparks died April 18 1776. (*B. M.*)

In May Mr. and Mrs. Jackson arrived from Edinburgh—she had been absent 5 years—she appeared for the first time in Polly—and he in Oroonoko—Hitchcock says they played a variety of parts with reputation.

But the great treat produced, was Barry, and Mrs. Barry, late Mrs. Dancer—she made her 1st app. June 13th in Rosalind, a part in which she was peculiarly happy—Orlando = Lewis : Jaques = Sowdon, who seems to have joined Mr. and Mrs. Barry in this expedition.

Barry appeared in Jaffier and was received with great applause—Mr. and Mrs. Barry afterwards acted Othello and Desdemona—Lear and Cordelia—Lord and Lady Townly—Rhadamistus and Zenobia—Alexander and Statira—Alwin and Countess of Salisbury—Varanes and Athanais—Antony and Cleopatra—Romeo and Juliet—with which play the theatre closed Aug. 3d.

Miss Younge returned to England early in June, highly pleased with her trip, in which she acquired both fame and profit.

Some few nights before the conclusion of the sea-

son, Richard Sparks, son to Isaac Sparks, made his 1st app. in Lord Townly — his youth and figure pleased much, and the partiality of the public for the father operated in favour of the son. (*Hitchcock.*)

S. A. 1771-1772.

Mossop, somewhat recovered in his health, had embarked for England after the conclusion of the last season, with a view to procure reinforcements for the ensuing winter — while he was in London, Graham one of his own performers laid on him the first arrest—which was speedily followed by detainers from others, and he was confined in the King's Bench without any prospect of release.

Another benefit for him at S. A. was fixed on by his friends previously to the commencement of the season—an Occasional Prologue was spoken by Ryder, who did every thing for him that friendship could suggest, and the nature of his situation would admit of—the play was the Orphan, and never was

there a more crowded house — the amount however was still inadequate to the end proposed, and as there was a great overflow, the play was repeated two nights after, with this addition to the bill—“ It is “ humbly hoped that the Nobility and Gentry will “ still exert themselves, and bring to his native “ country one of the best theatrical performers now “ living.”

Preparatory to his benefit, an advertisement had appeared, in which it was stated among other things, that the oppression he had met with, was chiefly from persons of his own profession—(*Hitchcock*)—Mossop's friends complained with an ill grace of the oppression he met with from his performers, whom he had oppressed himself, by frequently losing at the gaming table the money with which he ought to have paid them—was this a proof of the rectitude of intention, which Davies attributed to him.

All the well meant efforts of Mossop's friends were ineffectual—so great and various were his debts, that, after a severe confinement, he was at last obliged to take the benefit of an act of bankruptcy, before he could regain his liberty—this happened in Jan. 1772—Garrick attended at Guildhall and proved a debt of about £200.

In the mean while his friends in Ireland were far from deserting his cause—he had another benefit March 23d, when Mrs. Fitzhenry kindly offered her services and played Zaphira—the emoluments, tho' considerable, proved only a temporary relief. (*Hitchcock.*)

Mossop, on the recovery of his liberty, tho' not a little impaired in his health, had still vigour enough

left to have gained a good income with reputation to himself, and profit to any manager, who should have employed him—but here his obstinacy and haughtiness prevented his gaining that situation to which his merit entitled him—he had a dry reserved manner, and wanted the art of conciliating the minds of such as could befriend him—notwithstanding this, his simplicity of disposition and rectitude of intention induced many to wish him well—he was advised to make application to Garrick—this he peremptorily refused, saying that Garrick knew he was in London—by which he plainly intimated that a proposal ought to come first from the manager, but as nothing offered of that kind, he accepted the invitation of a friend to accompany him in a tour on the continent—he returned in about a year after to London, much emaciated in person, and seemingly lowered in spirits.

It was his misfortune to be continually hurt by the improper interposition and wrong advice of men who called themselves his friends—some of whom at the time when he was engaged at D. L., were continually instilling into his mind that Garrick kept him in a state of inferiority—and now when it was of infinitely more consequence to him to be engaged, than it could be to Garrick to engage him, an injudicious friend published a pamphlet in which Mossop's powers of acting were set forth in a very striking manner, and an invidious comparison made of the decaying faculties of Garrick—a worse method could not possibly have been thought of to conciliate Garrick, or obtain Mossop an engagement—this attempt failing, he was soon after in treaty with the

managers of C. G., who were willing to employ a man of his merit, and one who could act in many plays with Barry, and by his weight give new force to several Tragedies.

It has been peremptorily said that a very celebrated actress* refused to act in any play with Mossop—this was an unexpected blow to one so greatly depressed—however he endeavoured to recover his spirits, and sent word to the managers, that he was ready to go on the stage with any actress they thought proper—they returned for answer, that their business was now so settled, that it was not in their power to employ him—he died a few days after of a broken heart and in great poverty, in Nov. 1773—he was then about 44 years of age—Garrick proposed to bury him at his own expense, but Mossop's uncle prevented that offer from taking place—(*Davies.*)

What *Davies* here says of its being the intention of the managers at C. G. to have Barry and Mossop act in the same plays, seems to be said at random, as Barry did not leave D. L. till several months after Mossop's death—it may even be doubted, whether there was any negotiation between Mossop and the manager of C. G.—Gentleman (in his preface to the *Modish Wife*) says, that two days before Mossop was imprisoned, he asked him why he did not engage himself at D. L. or C. G.—Mossop observed that Mrs. Yates was the only actress suited to him,

* Mrs. Barry.

and that she was at C. G.—that *there was a particular reason why he could not be where Colman was manager*—and that he was indifferent about an engagement—Gentleman suggested that he might easily obtain a license for 6 nights at Foote's, by which he might clear at least £500 — Mossop replied thus “old schoolfellow and friend, I would not appear at Foote's theatre to clear £1000 in the time you mention”——Mossop died before Colman retired from the management of C. G.

Mossop's figure was good, but he wanted ease and grace—his voice was strong, manly and of great compass, without the melody of Barry, but harmonious from the lowest note to the highest elevation—he was utterly unfit for love or tenderness, but in scenes of rage and terror he rose beyond conception—in sentimental gravity, from the power of his voice, and the justness of his conceptions, he was a very commanding speaker.

In the Duke in Measure for Measure he was never excelled—in Richard the 3d he was inferiour only to Garrick—in this character the awkwardness of his action and the untowardness of his deportment were well concealed—in Pierre he was excellent—in Caled he acted with that force, fire and fury which the character demanded—in Memnon he was venerable and intrepid—in Bajazet and Coriolanus there were many passages that astonished every body—Zanga was his master-piece—his burst of perfidy, acknowledged and justified in the 5th act, was one of the finest pieces of acting on the stage. (*Davies.*)

The Dramatic Censor says he was the best Sempronius and Marcian he ever saw—Mossop, thinking the latter part beneath his notice, acquired an ease, which he wanted in more important characters—in light Comedy he totally failed, even his Lord Townly was very bad.

Churchill speaks of his “studied impropriety of “speech”—and the D. C. says his enunciation was encumbered with unnecessary and multiplied emphases.

Hitchcock is more warm in Mossop's praise than any body else—he tells us that his countenance was marking, his eye expressive, and his action latterly much improved—he contends that the decided sense of the critics at Dublin warrants his assertions and that there were a thousand living witnesses of the truth of what he says—he adds that Mossop (besides the parts already mentioned) excelled in King John—Chamont—Zamti—Achmet—Ventidius—Cato—Macbeth—Hotspur—Osman—Horatio—Dumont—Wolsey—Iago—Prospero—and many other characters.

There is no doubt but that the best of Mossop's acting was exhibited at Dublin—but Hitchcock's judgment is not always to be relied on—for instance he compliments Barry on his Macbeth, and Mossop on his Achmet—two parts in which they are said to have notoriously failed—nor is it easy to conceive that Mossop played Chamont well.

Davies observes that Garrick knew Mossop's worth, and endeavoured to set him right, by encouraging him to act such characters as nature had

designed him for—but that he was led astray by flattering and injudicious acquaintance.

O’Keeffe says—“ an itinerant showman having brought a wonderful monkey over to Dublin, Mossop hired it for a certain number of nights, at a sum equal to any of his best actors, and upon those nights some Tragedy was performed, wherein he himself was, of course, the principal—Mossop’s name in the playbills was always in a type nearly two inches long—the rest of the performers’ names very small, and that of the Monkey the same size as Mossop’s, so that in the large playbills pasted about the town, nothing could be distinguished but “ MOSSOP,” “ MONKEY”—when he saw the bills, he good-humouredly laughed at it himself.”

“ In Zanga, Coriolanus, and the Duke in Measure for Measure, Mossop was unrivalled—his port was majestic and commanding—his voice strong and articulate, and audible in a whisper—a fine speaking dark hazel eye—his excellencies were the expression of anger and disdain—in the former terrific.”

“ I was one night in the green-room, with many others, when Mossop, ready dressed for Achmet, in Barbarossa, accosted Cristy, his treasurer, (who was just come in from the street) in these words — ‘ Mr. Cristy, does it snow ?’ Cristy, not comprehending the *cause* of the manager’s question, hesitated, upon which, Mossop repeated calmly and deliberately, ‘ does it snow, Sir ?’ Cristy still gave no answer—when Mossop, a third time asked,

“ ‘ pray does it snow?’—a great deal of what is
 “ called humming and hawing followed on the part
 “ of the treasurer, but no decisive answer, upon
 “ which, Mossop addressed him in his lofty and
 “ superb manner—‘ do you know what snow is?—
 “ snow is a small white feathered thing, that falls
 “ from the clouds, and lies upon the ground like a
 “ white sheet—now be so obliging as to step into
 “ the street, and bring me word whether it snows’
 “ —Mossop’s anxiety arose from doubts of the state
 “ of the weather, well knowing that on that depended
 “ a full or an empty house.”

“ Mossop was most rigid at rehearsals — one
 “ day as he was going through Macbeth’s speech, in
 “ which he calls for Seyton three times, the actor,
 “ who was to play Seyton, spoilt the scene by enter-
 “ ing before he ought to have done—he was fined
 “ 4 or 5 times—but no one pitied him; it being
 “ in his own power, by simply reading Macbeth’s
 “ speech, to have known his proper cue.”

“ I was one night witness to an untoward cir-
 “ cumstance — the Mourning Bride was the Tra-
 “ gedy—Mossop, Osmin, and a subordinate actor,
 “ Selim— Selim being stabbed by Osmin, should
 “ have remained dead on the stage, but seized with
 “ a fit of coughing, he unluckily put up his hand
 “ and loosened his stock, which set the audience in
 “ a burst of laughter—the scene over, the enraged
 “ manager and actor railed at his underling for
 “ daring to appear alive when he was dead,
 “ who, in excuse, said he must have choked, had
 “ he not done as he did—Mossop replied, ‘ Sir,

“ you should choke a thousand times, rather than
 “ spoil my scene’ ”——It is Zara, and not Osmyn,
 who stabs Selim.

Mossop's Characters.

S. A. 1749-1750. Zanga—Cassius—Polydore—
 Gloster in Jane Shore — Ribemont in the Black
 Prince.

1750-1751. Richard the 3d.

D. L. 1751-1752. Bajazet — Horatio in Fair
 Penitent — Theseus in Phædra and Hippolitus —
 Orestes—Macbeth — Pembroke in Lady Jane Gray
 —Othello—Wolsey.

1752-1753. Pierre—Comus — Dorax in Don Se-
 bastian—*Lewson in Gamester — *Perseus in Bro-
 thers.

1753-1754. *Ænobarbus in Boadicea—Dumont—
 King John—*Appius in Virginia—Osman in Zara—
 *Phorbas in Creusa.

1754-1755. Coriolanus—*Barbarossa—Duke in
 Measure for Measure.

S. A. 1755-1756. Achmet in Barbarossa.

D. L. 1756-1757. Double Dealer — Osmyn in
 M. B.—Cato.

1757-1758. Prospero — Young Bevil — Aletes in
 Creusa—Publius in Roman Father — *Agis in ditto
 —Hamlet—Hastings.

1758-1759. Elder Wou'dbe in Twin Rivals —
 Caled in Siege of Damascus—Æsop — Memnon in

Ambitious Step-mother — * Etan in Orphan of China.

C. S. 1759-1760. Iago — Ventidius — probably Kitely.

S. A. 1760-1761. Zamti in Orphan of China — as Timon of Athens was revived, he probably acted Timon.

1761-1762. Leon.

1763-1764. Probably Brutus and Old Batchelor.

1765 or 1766. Carlos in Like Master Like Man.

1767-1768. Archer.

1770-1771. Belcour.

** Originally.*

He is said to have acted Lord Townly—Chamont—Hotspur—Sempronius—Marcian.

He no doubt acted several other characters in Ireland.

S. A. opened under very discouraging circumstances, and was chiefly supported by Ryder — Mrs. Ryder likewise played Clementina — Constance — Lady Macbeth, &c.

Mr. and Mrs. Jackson were of service and performed a variety of characters — Cumberland's Brothers was acted — and afterwards the Grecian Daughter, for Mrs. Ryder's benefit May 14.

Every exertion seems at this time to have been made by both managers — but with little effect — novelty had lost its charms and variety its power — even the Russian Dogs in a Pantomime, and the

Elephant, introduced at S. A. in the Coronation in Henry the 8th, could not draw.

The public were now, with much reason, heartily tired of the unceasing contentions between the rival theatres, which produced no good effect, and to which there seemed to be no end — many unprejudiced and dispassionate persons united in the idea of applying to Parliament for establishing one theatre only — Sheridan wrote a pamphlet to prove the necessity of this measure — a public meeting was called for the purpose — but the contrariety of opinions which prevailed, prevented any thing from being done. (*Hitchcock.*)

CROW STREET 1771-1772.

The industry of Dawson and his partners kept pace with their success — Dawson, tho' detained by various reasons till it was late, set off for London in Oct. — his principal object was to conclude an engagement with Macklin—this was effected, and the theatre opened Nov. 11th with the Provoked Hus-

band. Lord Townly = Sparks Jun. : Manly = Heaphy : Count Basset = Mahon : Squire Richard = O'Keeffe : Sir Francis = Macklin : Miss Jenny = Miss Ashmore : Lady Grace = Miss Hearne : Lady Wronghead = Mrs. Heaphy : Lady Townly = Mrs. Lee, late Mrs. Jeffries of D. L., her 1st app. : —with Devil to Pay. Jobson = I. Sparks : Nell = Miss Ashmore.

Sheridan engaged for 6 nights, and acted *Cato*—*Hamlet*—*Richard the 3d*—*Lear*, &c. (*Hitchcock*.)

Sheridan in a letter to his son Richard — dated Dec. 7th, 1771—says—“ Nothing can be conceived
 “ in a more deplorable state than the stage of Dublin
 “ —I found two miserable companies opposing and
 “ starving each other—I chose the least bad of them
 “ — and wretched as they are, it has had no effect
 “ on my nights, numbers having been turned away
 “ every time I played, and the receipts have been
 “ larger than when I had Barry, his wife, and Mrs.
 “ Fitzhenry to play with me—however, I shall not
 “ be able to continue it long, as there is no possi-
 “ bility of getting up a sufficient number of plays
 “ with such poor materials—I purpose to have done
 “ the week after next.” (*R. B. Sheridan's Life*.)

Lewis at this time supported a very extensive line of business both in Tragedy and Comedy with great ability.

Vandermere made his 1st app. in *Lord Ogleby* and proved a Comedian of considerable merit — (*Hitchcock*) — when Foote brought out his *Lame Lover* at the Haymarket in 1770, Vandermere acted *Serjeant Circuit* — the Dramatic Censor doubts

whether any performer at D. L. or C. G. could have acted the part better, except Yates.

Miss Ashmore was also a particular favourite with the public — in the spring she married Richard Sparks.

The managers having a very good company, it seemed an easy task to preserve the popularity they had acquired, yet so little is the public favour to be depended on, that notwithstanding every exertion and attention, the audiences began to decline, and the receipts to experience a visible decrease.

Hitchcock says “the established reputation which “Cumberland’s *West Indian* had obtained, rendered “his *next* *Comedy of the Brothers* a desirable object “for both parties—each strove to bring it out first, but “S. A. produced it one day before Crow Street—as “it did not possess the intrinsic merit of the former, “its success was proportionably inferiour—it was “played 10 or 12 nights at each theatre without any “reason to boast of its attraction”—here Hitchcock is very incorrect—the *Brothers* came out at C. G. in Dec. 1769—the *West Indian* at D. L. in Jan. 1771—if Hitchcock be right about the time when the *Brothers* was played in Ireland, it was probably neglected at first, and afterwards brought forward on account of the success of the *West Indian*.

The *Grecian Daughter* was acted for Dawson’s benefit. Euphrasia = Mrs. Sparks.

Macklin finished his engagement with Sir Paul Plyant and Sir Archy Macsarcasm—he returned to London, taking with him his pupil, Miss Leeson, whom he had this season introduced on the stage—

she was afterwards married to Lewis, and proved but a poor actress.

Wilkinson once more visited Dublin, and made his 1st app. in Capt. Ironsides and Major Sturgeon—he remained about a month, and acted Col. Old-boy—the Upholsterer*—Lord Ogleby—Shift—Smirk and Mrs. Cole—Cadwallader—the Commissary—Colin Macleod—Golcondus, &c. (*Hitchcock.*)

Wilkinson in his Wandering Patentee mentions his trip to Ireland—his bt. was May 28th—the Brothers. Young Belfield = Lewis: Sir Benjamin Dove = Vandermere: Skiff = O’Keeffe: Sophia = Mrs. Sparks: Lady Dove = Mrs. Heaphy: with Commissary, and Tragedy a-la-Mode——he says that Mrs. Sparks somehow or other afterwards fell off in her popularity—on May 4th he saw her play Juliet to Lewis’ Romeo.

He went one evening to S. A. to see a Pantomime which concluded with a dance—Miss Archbold, the principal dancer, had on, as usual, only a short petticoat and a pair of drawers—as she was capering upwards with great agility, her petticoat fell down—she jumped round, as swift as lightning, and stooping to retrieve her lost petticoat, she presented another part so perfectly exposed to the eyes of the audience, that Wilkinson really thought men, women, and children would have died with laughter—it was highly necessary to let the curtain immediately drop, and relieve Miss Archbold from her distressed situation and lack of garments—it was some time before the audience

* He usually acted Razor.

recovered from their continued impulse of laughter, nor would they leave the theatre, till the band played them out with the well known old tune called "Pet-ticoat Loose."

S. A. 1772-1773.

Ryder became manager of this theatre—he was at the time in the prime of life, and a great favourite with the public, by whom he was urged to the present undertaking—he prevailed on Mrs. Sparks to quit the adverse party, and opened so early as Sep. with an Occasional Prologue—the bill was as follows—She wou'd and she wou'd not. Trappanti = Ryder, 1st time : Don Manuel = Isaac Sparks : Don Philip = Sparks Jun. : Hypolita = Mrs. Sparks Jun., 1st time :—with Virgin Unmasked. Coupee = Ryder : Blister = Isaac Sparks : Miss Lucy = Mrs. Sparks Jun.

N.B. the house is fitted up and repaired in the most elegant manner, and will be lighted with wax—and as Mr. Ryder has been at the expense of covering the benches of the pit with green cloth, he

humbly hopes no person will stand on them—Ladies will be admitted into the Pit as in the London theatres.

For upwards of six weeks, Ryder had the town entirely to himself, and improved this opportunity to the utmost.

In the course of the season, Pratt, better known as Courtney Melmoth, made his 1st app. on the stage in Antony in All for Love—he afterwards acted Publius Horatius—Lusignan—Alwin—Jaffier and some few other characters—he was tall and genteel in his figure, easy in his deportment, a sensible speaker, but deficient in powers and force.

He played Castalio for his benefit and introduced Mrs. Melmoth on the stage as Monimia—she had a beautiful figure with a remarkably sweet voice, and gave hopes that she would prove a valuable actress—they were engaged at C. G. in 1774-1775.

Wilkes, who had been absent 3 years, came forward in his favourite character of Jessamy, and gave new fashion to Lionel and Clarissa.

The Irish Widow, at this time acted with great applause at D. L., was produced at both theatres on the same night—at Crow Street it was acted only some few times, but at S. A. it was exhibited every Wednesday for upwards of 18 weeks to crowded houses—this was owing to Mrs. Sparks' performance of Mrs. Brady.

Tragedy at this theatre was respectably supported by Sheridan, Jackson, Ryder (the most general actor living in Tragedy, Comedy, Opera, or Farce)—Mrs. Fitzhenry—Mrs. Jackson—Mrs. Sparks.

The favour Ryder enjoyed seemed to quicken his

exertions, and such a number of new and revived pieces were brought forward in rapid succession, as evinced his activity and industry.

A new Comedy called the South Briton was produced, but without success—it was not printed till Jan. 1774—Mowbray = Owens and O’Keeffe : Sir Terence O’Shaughnesy = Ryder : Capt. Egerton = Hallion and Miel : Leslie = Sparks Jun. : Egerton = Waker and Sparks : Admiral Swivel = Parker : Is-sacher = T. Jackson : Donald Mac Pherson = Wilder : Strap = Deathe and Vandermere : Henrietta Egerton = Mrs. Sparks : Elfriday Audley = Mrs. Lee : Jenny = Mrs. Durravan and Mrs. Price : Mrs. Ornel = Mrs. Brown :—for the plot see C. G. April 12 1774.

The Patriot King, or Irish Chief, came out in April. Ceallachan (King of Munster—in love with Stira) = Melmoth : Sitrick (Chief of the Danes in Ireland) = Sparks Jun. : Duncan (friend to Ceallachan) = Wilmot : Pharon (General to Sitrick—in love with Stira) = Kane : Stira (in love with Ceallachan) = Mrs. Sparks : Beda (wife to Sitrick—secretly in love with Ceallachan) = Mrs. T. Barry :—scene Dublin and the adjacent country—this is a cold, uninteresting T. without any gross fault—Sitrick, with a treacherous view, offers his sister Stira in marriage to Ceallachan—the offer is readily accepted—but Ceallachan and Duncan on their road to Dublin are taken prisoners by Pharon, and thrown into a dungeon—Sitrick offers to release Ceallachan, if he will give up the principal towns of strength in his dominions—this he refuses—Sitrick insists that Stira should marry Pharon—she swallows poison as she

supposes, but it proves to be only an opiate—Duncan makes his escape, joins his countrymen, and attacks the Danes with success—Sitrick and Pharon are killed—Ceallachan is united to Stira——Dobbs in his advertisement says, that he made alterations in his play before he printed it—in particular, he added the character of Cleones, and kept Stira alive—the catastrophe was formerly unhappy, as Stira was really poisoned.

She Stoops to Conquer was brought out at both theatres the latter end of April, but with no great success at either.

In May Miss Catley, who had been absent three years, returned, and acted, if possible, with increased attraction—she performed *Rosetta* three times—*Polly* once—took a benefit and finished with *Euphrosyne*.

This very long and successful campaign closed with eclat equal to its commencement—Mr. and Mrs. Barry, in company with F. Aikin, arrived in Dublin in June—owing to some dispute with Dawson, who was still in possession of Crow Street, and who, according to every information, was treated unfairly, or rather cruelly, they performed a few nights at Ryder's theatre, but upon Dawson's relinquishing C. S. they removed thither, where they finished the latter end of July with much advantage to themselves, and emolument to the manager. (*Hitchcock.*)

Hitchcock is here so concise, that it is not quite clear what he means—Barry was perhaps still joint-proprietor of Crow Street—Mrs. Barry's nephew

and executor told me, that she had at her death some claims on that theatre, which he did not think it worth while to pursue.

CROW STREET 1772-1773.

Dawson found it impossible to open before Nov. 9th, when the *West Indian* and *Midas* were performed with little prospect of success—however he did all he could in such a situation—an engagement with Macklin and Miss Leeson was announced, and early in the season he brought forward Mr. and Mrs. King from York—where she was esteemed equal to any actress on the stage—she had a tall, commanding, and elegant figure, an expressive countenance, and a strong forcible voice, but she was devoid of those delicate touches of nature to which Mrs. Barry had accustomed the Irish audience.

Her choice of character was judicious—the *Grecian Daughter* afforded her an opportunity of displaying her figure and powers to advantage—from her great reputation much was expected, and tho' she did not

entirely answer that expectation, yet she proved a valuable support to this theatre both in Tragedy and Comedy—Mandane — Rosalind — Lady Townly — Viola — Sir Harry Wildair — Beatrice, &c. were among the many characters she performed — see D. L. Oct. 13 1775.

King's abilities were much more confined—as they lay chiefly in the line in which Lewis was decidedly superiour, he seldom performed.

Macklin and Miss Leeson followed—but tho' he was in great estimation, yet his attraction was over—and, as is often the case in theatrical affairs, merit was obliged to give place to novelty.

Dawson seems to have had an unsuccessful season—and at the close of it to have been deprived of Crow Street theatre. (*Hitchcock.*)

S. A. 1773-1774.

Ryder opened Sep. 27th with *She Stoops to Conquer* and the *Miller of Mansfield*—his prospects at this time were such as might justify the most sanguine expectations—the ill success of his competitor and his being deprived, though unjustly, of Crow

Street, rendered him apparently no very formidable rival—the favour of the town, which so eminently distinguished S. A. last season, continued—and *She Stoops to Conquer*, which among the benefits last season, had not a fair chance, was generally played once a week—Lionel and Clarissa, with the Irish Widow, were acted every Wednesday for some time.

Mr. and Mrs. Miel came from Norwich—they made their first app. in *Archer* in the *Stratagem*, and *Diana* in *Lionel and Clarissa*—they met with tolerable success.

Hitchcock's own Comedy of the *Macaroni* (see *Hay. Sep. 1773*) which he says he wrote at York in the summer 1772, when he had little knowledge of the Drama, and which had been acted in most of the provincial theatres in England, was brought forward and performed some few nights.

Foote arrived in Nov. with Mrs. Jewell—their 1st app. was in the *Maid of Bath*, which had never been acted in Ireland. (*Hitchcock.*)

To the *Nabob* there is prefixed a Prologue spoken by Foote at Dublin Nov. 19 1773.

“Upwards of twenty years are fled and wasted,

“Since in this spot your favour first I tasted.

* * * * *

“But should infirmities with time conspire,

“My force to weaken, or abate my fire,

“Less entertainment may arise to you,

“But to myself less danger will ensue.

“If age contracts my muscles, shrills my tone,

“No man will claim those foibles as his own ;

“Nor if I halt or hobble thro' the scene,

“Malice point out what citizen I mean :

“ No foe I fear more than a legal fury,
“ Unless I gain this circle for my jury.”

Foote had lately written a little piece in one act, called “ Piety in Pattens,” to ridicule the sentimental Comedies, at that time getting into a kind of fashion—it had only three characters, the Squire, the Butler, and Polly Pattens—the latter was played by Mrs. Jewell, a very handsome and pleasing actress, and a good singer—the piece consisted of the most trifling and common-place thoughts, wrapped up in a bundle of grand phrases and high-flown words—and had its full effect as a laughable burlesque on forced sentiment—O’Keeffe was in the house the first night of its performance in Dublin—the dialogue went on smooth enough, until it came to a part where Polly had to sing a song—here was a full stop, she repeated the last words very often, but not one note from a fiddle, or tinkle from a harpsichord, followed—distressed and confused, Mrs. Jewell walked to and fro, still looking at the leader of the band, and making signs to him to play—but he muttered, and seemed not to understand her—Foote, who had been watching behind the scenes, attentive to the effect of his sarcastic Drama upon his auditors, at length limped on, walked over to the orchestra, and in an angry tone asked the first fiddle why he did not strike up the symphony of the song?—the vexed musician answered—“ we’ve no music!”—Foote instantly, in his own peculiar humorous manner, came forward and addressed the audience—“ ladies and gentlemen—“ sorry for your disappointment, but the cause is “ explained—*there’s no music in the orchestra*”—this

raised a general laugh in the whole house, at the expense of the musicians, who, however, were really not in fault, as Mrs. Jewell had rehearsed her song that morning at the harpsichord in the green-room, instead of on the stage, and the person whose office it was, had neglected to distribute to the band the accompaniments, and even the leader of the band did not know there was a song in the piece—(*O'Keeffe*)—Foote afterwards went through his usual routine of characters, but did not add much to the receipts of the treasury—his benefit was a good one—the play was the Bankrupt.

Sheridan and Mrs. Fitzhenry, who had renewed their engagements with Ryder, were kept back as a corps de reserve—the latter end of Nov. Fleetwood, from the Hay., made his 1st app. in *Tancred*, and during the season played a variety of characters, principally in Tragedy, with increasing reputation.

The School for Wives, then new, was brought out. General Savage = Heaphy : Belville = Wilkes : Torrington = Vandermere : Conolly = Ryder : Capt. Savage = Fleetwood : Leeson = Sparks Jun. : Spruce = O'Keeffe : Miss Walsingham = Mrs. Sparks : Mrs. Belville = Mrs. Fitzhenry : Lady Rachel Mildew = Mrs. Lee : Miss Leeson = Mrs. Miel : Mrs. Tempest = Mrs. Brown.

The *Deserter* was favourably received. *Skirmish* = Vandermere : *Louisa* = Mrs. Sparks.

Cymon was produced afresh, and brought several good houses—*Cymon* = Ryder : *Linco* = Wilder : *Merlin* = Mahon : *Dorus* = Vandermere : *Sylvia* = Mrs. Arne : *Urganda* = Mrs. Pinto : *Fatima* = Mrs. Sparks.

Waddy made his 1st app. in *Philotas*—he afterwards acted—*Dumont*—*Duke in Measure for Measure*—*Menes in Sethona*—*Cassius*—& several other parts with reputation.

Ryder disgraced his theatre by exhibiting the *Cor-sican Fairy* in the *Coronation* in *Henry 8th*—but he made some amends afterwards by engaging several of the London principal performers towards the close of the season.

Dodd and Mrs. Bulkley made their first app. in *Benedick and Beatrice*—when, notwithstanding their theatrical merit, they had the mortification to experience neglect and inattention—nor was the case much better with *Smith and Mrs. Hartley*—his 1st character was *Richard the 3d*—this ill success *Hitchcock* attributes to the connexion between the parties not being (as he squeamishly expresses it) of the most moral nature—it is notorious that *Dodd and Mrs. Bulkley* lived together for several years—and that *Smith* had just left his wife and run off with *Mrs. Hartley*—but what was all this to the Public?

The superiour attraction of *Mr. and Mrs. Barry* might contribute likewise to the neglect the other London performers sustained, it having been always experienced in *Dublin*, that but one object of favour can be supported at one time—*Mr. and Mrs. Barry* made their 1st app. in *Lear and Cordelia*, and were, as on a former occasion, assisted by *F. Aikin*—they played most of their favourite characters, and gave the *Grecian Daughter* a popularity, which it had never been able to obtain before.

The theatre closed *July 16* with the benefit of *Mr. William Barry*, treasurer—it proved one of the

most splendid seasons ever known, and the most profitable to the manager.

In the course of the season, O’Keeffe brought out his Tony Lumpkin in Town for his benefit—(*Hitchcock*)—see Hay. July 2 1778.

O’Keeffe, in his Recollections, says very little of himself as an actor — on his return to Dublin in the spring of 1779, he had no concern whatever with any of the theatres, but, at the request of many ladies of high rank, he acted Jessamy for Michael Kelly’s bt. — O’Keeffe’s Jessamy had been highly thought of by the public, when he acted the part at Capel Street. (*O’Keeffe vol. 1 p 393.*)

Kelly says—vol. 1 p. 14 —“ In 1779 a third theatre had sprung up in Fishamble Street, under the Lord Mayor’s license — the managers were Vandermere and Waddy, who had deserted from S. A. and taken with them a large portion of the company — to oppose them, Ryder brought over Michael Arne to produce *Cymon* — his wife performed in it, and it brought great houses * * Ryder entered into a fresh engagement with Arne and his wife for three nights — they thought that I might be an additional attraction, and proposed to my father that I should play *Cymon* the 3 nights, and choose any character I pleased for the 4th, which should be given to me free of all expense, as a remuneration * * I played *Cymon* 3 nights, and on the 4th, *Lionel*, (or, properly speaking, *Master Lionel*,) for my own benefit — the house was crowded in every part—I was successful in my songs, and acted the part decently, recollecting well all the points Webster had given in it—the Opera

“ was cast thus—Lionel = Master Kelly, (being the
 “ last night of his appearing on the stage previous to
 “ his going to Italy :) Sir John Flowerdale = Hea-
 “ phy : Jessamy = O’Keeffe : Harman = Glenville :
 “ Col. Oldboy = Wilder : Jenkins = Barrett : Lady
 “ Oldboy = Mrs. Heaphy : Diana = Miss Jameson :
 “ Jenny = Miss Tisdal : Clarissa = Mrs. Arne.”

Thomas Sheridan was engaged at C. G. in 1775-1776—he seems not to have acted after that time—he is said to have been stage manager at D. L. when his son became one of the Patentees—in Lent 1785, he and Henderson gave public readings at Freemason’s Hall.

No performer ever conceived his author better, or marked him more correctly than Sheridan, but his voice and person were bad, his manner studied and his action apt to be extravagant—his stage love was the worst that ever wounded the ear—in Horatio and Pierre he was superiour to any actor on the stage—in Hamlet he stood next to Garrick—in Cato he wanted face and figure, but he spoke the part unexceptionably—in Jaques, Brutus and Zanga he was very good—in Richard he displayed much judgment—in Macbeth he made an astonishing use of his limited powers—in the dagger scene he stood in a respectable degree of competition with Garrick, and perhaps no actor ever spoke the words “ this is a “ sorry sight” better—in the last 3 acts he rather failed—in Othello his conception was good, but his

execution bad—in Iago he was excellent in the soliloquies, but wanted ease and insinuation in the dialogue—he was a good Shylock — equal to Macklin in the 1st act, but inferiour to him in the 3d and 4th —in Tamerlane he spoke with great propriety, but in his appearance and deportment he fell very short of Quin—in Lord Townly he was sententiously pedantic — for Young Bevil — Varanes — Chamont and Polydore — Osmyn and Faulconbridge he had scarce a single requisite — in gay Comedy he failed most miserably. (*Dramatic Censor* 1770.)

Churchill is in some respects severe on him, but still allows him great merit.

R. B. Sheridan, in a conversation with Kelly, dwelt particularly on his father's acting in the part of King John, and "without partiality," he said, "his scene with Hubert was a master-piece of the art — no actor could ever reach its excellence" — he also spoke in very high terms of his father's Cato and Brutus. (*Kelly.*)

Sheridan's characters.

S. A. 1742-1743. Richard 3d — Mithridates — Hamlet—Brutus—Carlos in Love makes a Man—Lord Townly—Cato.

In 1743-1744 he acted the first part of the season in Ireland and on March 31st he made his 1st app. on the English stage at C. G. in Hamlet—he after-

wards acted Richard the 3d—Lord Townly—Macbeth and Brutus.

D. L. 1744-1745. Horatio in Fair Penitent—Pierre—Tamerlane—*Siffredi in Tancred and Sigmunda—Othello.

S. A. 1745-1746. Sir Harry Wildair—Chamont—Iago—Polydore—Ventidius.

1746-1747. Probably Benedick—Romeo—Æsop.

1748-1749. *Brooke's Earl of Essex.

1749-1750. Valentine—Dumont.

1751-1752. Orestes—Young Bevil.

1753-1754. Zaphna.

C. G. 1754-1755. Shylock—Theseus—Coriolanus—Sir Charles Easy—Œdipus—Zanga—Osmyn in M. B.—*Virginius in Appius.

S. A. 1756-1757. Prospero—Comus—Archer—Norval—probably Tancred.

D. L. 1760-1761. King John.

1762-1763. *Lord Medway in Discovery.

C. S. 1763-1764. Clytus.

Hay. 1769 and 1770. No new character.

C. S. 1771-1772. King Lear.

C. G. 1775-1776. Roman Father—Double Dealer.

* *Originally.*

The Dramatic Censor mentions Sheridan as having acted Ranger—Henry the 5th—Varanes and Faulconbridge—In all probability, he acted the Loyal

Subject, when he brought out his alteration of that play.

Mrs. Fitzhenry's characters.

C. G. 1753-1754. As Mrs. Gregory—Hermione in D. M.—Alicia.

S. A. 1754-1755. Zara in M. B.

1755-1756. Zaphira—Volumnia.

C. G. 1756-1757. Calista—Lady Macbeth.

S. A. 1757-1758. As Mrs. Fitzhenry—no new part.

C. S. 1759-1760. Isabella in M. for M.—Æmilia in Othello—Cleopatra in All for Love.

1760-1761. Mandane in Orphan of China.

1763-1764. Queen in Hamlet—Queen Katharine.

D. L. 1765-1766. Roxana.

S. A. and C. S. 1767-1768. Countess of Salisbury.

1769-1770. Arpasia.

S. A. 1773-1774. Mrs. Belville in School for Wives.

Mrs. Fitzhenry returned to the stage for some few nights, after she had retired from it, and played some of her principal characters with much success—(*Simons*)—this was probably in 1782-1783, as in the Thespian Dictionary she is said to have (finally)

retired from the stage under Daly's management, and in her farewell address to have strongly recommended Kemble to the notice of the public—the writer of the T. D. tells us that she died at Bath in 1790—this is probably a mistake for Mrs. Fitzmaurice.

CAPEL STREET, 1773-1774.

Lewis, from his attachment to Dawson, had continued in Ireland to the beginning of this season, when he made his 1st app. at C. G.—Dawson, deprived of Crow Street, had once more recourse to Capel Street, which he repaired with the utmost diligence—he collected as good a company as he could—among the rest were Mr. and Mrs. Durravan and their son—the last proved a good actor—see Bath Nov. 22 1788.

Dawson was not able to open till Nov. 23, when the West Indian was acted with Fondlewife and Lætitia—the bill says this Farce was taken from the Old Batchelor by Sheridan—the B. D. tells us it came out at Crow Street in 1767.

Dawson had many friends who on this emergency displayed their attachment—the house was crowded, and the performance went off with applause.

He was shortly joined by Simpson (brother to Mrs. Inchbald) and his wife from Norwich—their 1st app. was in Sir John Melvil and Fanny in the *Clandestine Marriage*—he had little abilities for the stage, but she sustained a considerable line of business both in Tragedy and Comedy—see Bath Sept. 18 1782.

Dawson was as industrious as usual—he got up the Jubilee with much care and cost—this drew him some money—he also produced the *School for Wives* ten days before Ryder could get it ready, which was of material advantage to him.

In the midst of this struggle, while he was using every effort to maintain his ground, eleven of his performers, without the least previous notice, left him one morning in the latter end of Jan., and set off in a body for Portarlington—tho' few of them were of any consequence, yet the loss of such a number, when he could ill spare one, reduced him to the necessity of declining at least for the present an opposition, which he could no longer support—he accordingly shortened his season, commenced benefits directly, and early quitted the field to his more fortunate competitor. (*Hitchcock.*)

Here ends Hitchcock's view of the Irish Stage ; and here consequently must end this account—with the exception of some few additions.

**SOME FEW PIECES WERE ACTED IN
DUBLIN ORIGINALLY.**

Almeyda, or the Rival Kings, by Howard—this T. was printed in 1769—it seems not to have been acted—it is founded on Dr. Hawkesworth's tale of **Almorán and Hamet**—the late king of Persia had left his 2 sons, **Almorán** and **Hamet**, equally his successors—**Almorán**, the elder son, is highly incensed at this division of power, and the animosity between the brothers is encreased by **Almorán's** falling in love with **Almeyda**, who is on the point of being united to **Hamet**—**Almorán**, disguised as **Hamet**, gets into her apartment—her cries alarm her father—he is killed but she escapes—in the last scene **Almeyda** and **Hamet** are brought in as prisoners—a sudden turn is given to the catastrophe by the **Vizier Osmin**, who kills **Almorán**, and is killed by him—some improbabilities occur in the conduct of the plot, and the play is by no means a good one—see **Fair Circassian** D. L. Nov. 27 1781.

Modern Honour, or the Barber Duellist. **Jemmy Curlpate** (the Barber) = **Vandermere** : **Toby Ticklechops** (his journeyman) = **Parker** : **Steady** (in love with **Miss Melmont**) = **Wheeler** : **Jerry** (his servant) = **Forde** : **Miss Melmont** (in love with **Steady**) = **Mrs. Barry** : **Lucy** (her maid) = **Mrs. Brown** :—**Curlpate** is so vain as to think **Miss Melmont** is in love with him—he bribes **Lucy** with a promise of

£500 on the day of his marriage—she excites a quarrel between Steady and her mistress—Curlpate sends Steady a challenge—when he comes to the appointed place, he is frightened, and attempts to run away—Jerry trips up his heels and horsewhips him—Steady expresses his hope, that since Barbers have caught the spirit of duelling, all real gentlemen will despise it in future—at the conclusion, Steady and Miss Melmont are reconciled—Curlpate is pardoned—this musical F. was the first attempt of a young author—it was acted at S. A. in 1775—it is a very poor piece.

Governess—this piece differs but little from the Duenna—it is said to have been acted at Crow Street in 1777—it was printed in 1788 with the following cast—Enoch Issachar = Ryder : Don Pedro = Vandermere : Lorenzo = Du Bellamy : Octavio = Owenson : Father John = Wilder : Ursula (the Governess) = Mrs. Heaphy : Flora = Mrs. Thompson : Sophia = Miss Potter.

A Match for a Widow, or the Frolics of Fancy—this Opera in 3 acts, was written by Capt. Atkinson—it was acted in 1786, and printed in 1788—it is quite as good as the generality of Operas—the main plot is professedly founded on a little French Comedy, from which Mrs. Inchbald also borrowed her Widow's Vow—the cast was—Belmor = Woods and Marshal : Jonathan (his servant) = Cornelys : Corporal Squib = Ryder : Villars (brother to Lady Bloomingdale) = Duffy : Adam (her servant) = Wilder : Sergeant Drill = Owenson : Quack = Moss and Cherry : Gauge = E. King : Lady Bloomingdale (a young widow) = Mrs. Melmoth : Polly = Mrs.

Hitchcock: Marcella (sister to Belmor) = Miss Hitchcock and Mrs. Marshal: Mrs. Quack = Mrs. Heaphy:—Lady Bloomingdale had been so ill used by her husband, that on his death she had retired to the country, and had made a vow never to receive a visit from a man—Marcella Belmor wants to bring about a match between her brother and Lady Bloomingdale—for this purpose she had caused Polly to leave her service, and engage herself to Lady Bloomingdale—Polly had told Lady Bloomingdale that Marcella meant to play her a trick, and to make love to her in the dress of a man—here the piece begins—Lady Bloomingdale consents to receive Belmor into her house, supposing him to be Marcella—she treats him accordingly—they fall mutually in love—at the conclusion, Belmor and Villars marry Lady Bloomingdale and Marcella—in the 3d act, a number of persons are assembled under Lady Bloomingdale's window, to serenade her as if she had just been married—Belmor appears at the next window, as if he had been her husband—this is borrowed from *Woman's a Riddle*—Gauge comes to sup with Mrs. Quack during her husband's absence—Quack is heard knocking at the door—the supper is thrust into a cupboard—Squib pretends to conjure for a supper—and contrives to let Gauge make his escape without being known—this scene is taken from the *London Cuckolds*—Jonathan, who is a Yankee, is a very good character—in one of his songs he says

“ And once I stove a cask of beer,

“ Because it work'd on Sunday.”

Atkinson in his dedication compliments Daly, the Patentee and Manager, as having rescued the theatre from neglect and degradation, and brought it to the highest pitch of magnificence and respectability.

Love in a Blaze. Flambeau (servant to Merville) = Stewart : Gentooba (an Indian) = Byrne : Merville (captain of an Indiaman) = Bellamy : Prince of the Island = Hamerton : Jack Gangway = Williams : Theresa (wife to Merville) = Mrs. Addison : Mary Anne (her woman — married to Gentooba) = Mrs. Cresswell : Elora (sister to Gentooba — in love with Flambeau) = Mrs. Williams : — the scene lies on an Island in the Indian Ocean — Theresa, Mary Anne and Flambeau had been shipwrecked on the Island — Theresa had pretended to be married to Flambeau, to avoid a forced marriage with one of the natives — Flambeau wants to enjoy the privileges of a husband — Theresa resents his insolence — he appeals to the Prince — Theresa, by the advice of Gentooba, pretends to be dead — Flambeau is condemned to be burnt with her, according to the custom of the Island — Merville arrives, and all ends happily — Flambeau marries Elora — this is an indifferent Op., in 3 acts, by Capt. Atkinson — it was acted at C. S. in 1800 — the plot is the same as that of Gallic Gratitude — see C. G. May 6 1779 — each of the pieces is taken from the French.

Bedouins, or Arabs of the Desert. Volatile, Gusto, and Steerage (Englishmen) = Philips, Williams and Johnson : Hamet (a Greek servant) = Stewart : Abdallah (chief of the Arabs) = Galindo : Perim (his friend — in love with Cadiga) = Byrne : Zeleika (supposed daughter of Abdallah) = Mrs.

Addison : Cadiga (really his daughter—in love with Perim) = Mrs. Cresswell : Shireen (a female Bedouin) = Miss Webb : — the scene lies among the ruins of Palmyra and in the adjacent desert—Gusto is an antiquarian, Volatile is his young companion, and Steerage the master of a yacht— at the opening of the piece the Arabs attack a caravan—Gusto and Volatile make their escape — Volatile and Zeleika fall in love at first sight — Zeleika places Gusto and Volatile in the tent appropriated for the reception of strangers—Abdallah, on his return, approves of what she had done—Volatile means to carry off Zeleika—Gusto considers Volatile's design as a breach of hospitality, and acquaints Abdallah with it — Abdallah tells Gusto that Zeleika is not his daughter — she proves to be the daughter of Gusto — and the piece ends with the union of Volatile and Zeleika—this is a moderate Opera, in 3 acts, by Irwin — it appears from the advertisement that the character of Abdallah was meant to represent Isman Abu Ally, the great Sheick of the Arabs in Upper Ægypt, when the author passed through that country — the Bedouins was acted at C. S. in 1801.

DUBLIN. 1806.

July 31. Holman's bt. All for Love. Antony = Holman : Ventidius = Cooke.

Aug. 1. Cooke's bt. Stranger — Stranger = Cooke : with Catharine and Petruchio—Petruchio = Lewis.

2. For bt. of Lewis. Such things are. Twineall = Lewis :—with Apprentice. Dick = Lewis : — in which character he will attempt a short and humble Imitation of Messrs. Sheridan—Barry — Mossop — and Woodward— with a farewell address.

 1808-1809.

Dec. 16. Speed the Plough. Sir Philip Blandford = Younger : Sir Abel Handy = Fullam : Bob Handy = Lewis Jun. : Henry = Simpson : Miss Blandford = Miss Walstein : Dame Ashfield = Mrs. Hitchcock : Susan = Miss Sheridan.

17. Adelgitha. Guiscard = Huddart : Lothair = Rae : Adelgitha = Miss Smith : Imma = Miss Walstein.

Jan. 10. Castle of Andalusia. Don Scipio = Fullam : Pedrillo = Johnson : — with Mother Goose. Harlequin = Ellar : Clown = Bradbury.

11. Inconstant. Young Mirabel = Rae : Old Mirabel = Fullam : Duretete = Lewis Jun. : Bizarre = Miss Smith : Oriana = Miss Walstein.

16. Macbeth—Macbeth = Holman : Lady Macbeth = Miss Smith.

18. Wonder. Don Felix = Holman : Don Pedro = Fullam : Lissardo = Johnson : Violante = Miss Smith.

January thirty. Henry 8th. King = Holman : Cardinal Wolsey = Huddart : Buckingham = Rae : Queen = Miss Smith.

Feb 1. Gamester. Beverley = Holman : Mrs. Beverley = Miss Smith.

10. Jane Shore. Hastings = Holman : Dumont = Huddart : Gloster = Younger : Jane Shore = Miss Walstein : Alicia = Miss Smith.

14. Never acted there, Man and Wife. Charles = Rae : Sir Willoughby Worrett = Fulham : Helen = Miss Smith.

18. Honey Moon. Duke = Rae : Rolando = Lewis Jun. : Juliana = Miss Smith.

20. Romeo and Juliet. Romeo = Holman : Mercutio = Lewis Jun. : Juliet = Miss Smith : Nurse = Mrs. Hitchcock.

21. Ella Rosenberg—Rosenberg = Huddart : Ella Rosenberg = Miss Walstein.

23. The day appointed by the Lord Lieutenant

for the celebration of her Majesty's birthday—Boxes free for the Ladies — Haunted Tower. Baron of Oakland = Fulham : — with Raising the Wind. Jeremy Diddler = Lewis Jun.

27. Miss Smith's bt. Grecian Daughter. Evander = Huddart : Philotas = Rae : Euphrasia = Miss Smith, 1st time : —with Collins' Ode by Miss Smith —and Out of Place.

March 7. Giroux' bt. School for Scandal. Sir Peter Teazle = Fullam : Joseph = Huddart : Charles = Rae : Sir Benjamin Backbite = Lewis Jun. : Lady Teazle = Miss Smith : Mrs. Candour = Mrs. Mason.

Miss Smith had acted Isabella with great applause.

The having of a Play on the 30th of January proves, that either the Act of Parliament, for observing this day as a Fast, did not pass in Ireland, or else that the Royal Martyr is not in the same odour of Sanctity there, in which he used to be.

As it cannot be supposed that the Government in Ireland would suffer a play to be performed on this day, if there were any *moral* turpitude in the act, it is to be hoped, that the same liberty will some day or other be granted to the theatres in D. L. and C. G.* — and that the time will come, when it shall no

* A Lady at Bath, who used to give Sunday Concerts, one evening put off her entertainment, because Sunday happened to fall on the 30th of January — she was too genteel to regard the breach of the Lord's Day, but she could not think of being deficient in respect to the State Fast.

longer be considered as essential to the good morals of the nation to have 12 musical pieces performed in the spring of every year in lieu of as many plays — the keeping of Lent in a *Protestant* country is ridiculous, and probably confined to England alone* — when men place their religion in the observation of times and seasons, and put the laws of man on a level with the laws of heaven, then we may say with the Comic Poet—

Ταυτα καταλυει δημον, κ κωμωδια.*

These things hurt the people—not Comedy.

* The first Marquis of Lansdown asked Watson, Bishop of Llandaff, to dine with him on Good Friday — when he came, the Marquis apologized for what he had done, by saying that he was not aware of its being any particular day, when he sent the invitation—the Bishop replied, “My Lord I know no distinction of “days”—implying, that he would not do what was wrong on any day, and that he did not scruple to do what was a matter of indifference (such as dining with a friend) on any day.

* Suidas cites the passage, and says καταλυει αντι τε βλαπτει.

END OF IRISH STAGE.

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A

ABINGTON MRS.—comes to S. A. in 1759-1760—becomes very popular, and acts some few nights at C. S.—engaged at C. S. in 1760-1761—at S. A. in 1761-1762—retorts on Woodward at her benefit—goes to D. L. in 1765-1766—acts in Dublin at the latter part of 1767-1768.

Agrippa King of Alba 1675.

Aikin F.—at S. A. in 1758-1759—at S. A. in 1773-1774.

Alexander the Great—see end of C. S. 1759-1760.

All Vows kept 1733.

Arguments for and against a second theatre—see end of 1757-1758.

Arthur at C. S. in 1758-1759.

Ashbury opens his theatre March 23 1691-2—dies in 1720.

Ashmore Miss—support of Capel Street in 1770—afterwards Mrs. Sparks.

Aungier Street theatre—first stone laid May 8 1733—opened under the direction of a Committee.

B

Baddeley at S. A. 1761-1762.

Barrington at S. A. 1748-1749.

Barry—makes his 1st app. on the stage in 1743-1744—leaves Ireland in 1746—engaged at S. A. in 1754-1755—becomes joint proprietor of C. S. in 1758-1759—acts Macheath in 1764-1765—is obliged to give up C. S. at the close of 1766-1767—acts at C. S. with Mrs. Barry in 1770-1771—at Dublin in 1772-1773—at S. A. in 1773-1774—for his arrest, when on the stage, see the end of C. S. 1766-1767.

- Bedouins, or the Arabs of the Desert 1801.
 Beef Steak Club instituted in 1753.
 Bellamy Mrs.—at S. A. in 1745-1746—goes to C. G. in 1748-1749—engaged at S. A. in 1760-1761.
 Blisset at S. A. in 1765-1766.
 Booth at S. A. in 1698.
 Brown comes to S. A. in 1758-1759—becomes manager in 1759-1760—engaged at S. A. in 1767-1768.

C

- Capel Street theatre opened 1744-1745—re-opened in 1770.
 Cashel at S. A. 1735.
 Catley Miss—at S. A. in 1763-1764—and frequently afterwards.
 Chetwood comes to S. A. about 1741.
 Cibber Theophilus—at S. A. in 1743—at S. A. in 1749-1750—engaged at S. A. in 1758-1759, but is drowned on his voyage from England.
 Cibber Mrs.—engaged at Aungier Street in 1741.
 Clinch makes his 1st app. on the stage in 1767-1768.
 Clive Mrs.—at S. A. 1741—at C. S. 1762-1763.
 Cooke at Dublin in 1806.
 Countess of Salisbury comes out at C. S. 1764-1765.
 Crow Street theatre opened Oct. 22 1758.
 Connaught Wife at S. A. 1766-1767.
 Cymon at S. A. and Capel Street 1770-1771.

D

- Dancer Mrs. — engaged at C. S. 1758-1759 — greatly improved in 1760-1761 — leaves Dublin with Barry in 1767—see Barry.
 Dawson commences manager in 1770—deserted by his actors in 1774.
 Delane made his 1st app. on the stage in 1728—went to G. F. in 1731-1732—acted at S. A. in the summers of 1739 and 1740.
 Dexter made his 1st app. in Ireland in 1752-1753.
 Digges made his 1st app. on the stage in 1749-1750 — in 1753-1754 he acted Alcanor, and was awkwardly situated—engaged at S. A. in 1758-1759—and in 1760-1761.
 Dispute between Theo. Cibber and Sheridan in 1743.
 Dispute between Barry and Macklin — Macklin wanted to play the first parts in Tragedy—see the end of 1756-1757.

Dodd and Mrs. Bulkley at S. A. 1773-1774.

Durravan Jun. at Capel Street 1773-1774.

E

Earl of Essex by Brooke came out in 1748-1749.

Edwin at S. A. in 1765-1766.

Elephant at S. A. in 1771-1772.

Elliot Miss—at C. S. in 1761-1762.

Elrington Thomas—dies in 1732—account of him.

Etherege's 3 Comedies acted in 1698.

F

Fair Penitent capitally acted in 1745-1746.

Farquhar leaves Ireland in 1696 or 1698.

Fitzhenry Mrs.—(then Gregory) at S. A. in 1754-1755—for her characters see the end of S. A. 1773-1774.

Foote at A. S. in 1744—at S. A. in 1756-1757—and 1757-1758—at C. S. in 1759-1760—at S. A. in 1762-1763—and in 1768-1769—and in 1773-1774.

Furnival Mrs.—see 1740—and 1745-1746.

Fatal Extravagance 1721.

G

Garrick at S. A. in the summer of 1742—engaged with Sheridan in 1745-1746.

Giffard at S. A. about 1721—leaves Ireland in 1729—at S. A. in summers of 1742 and 1743.

Green Mrs.—at S. A. in 1751 or 1752—leaves Ireland in 1754.

Griffith Sen.—account of him in 1731.

Griffith Jun.—at S. A. in 1760-1761.

Gustavus Vasa acted in 1741—and 1744.

Governess (or Duenna) 1788.

H

Hamilton Mrs.—(then Bland) at S. A. in 1748-1749, and in 1750-1751—breaks her article in 1757.

Hasty Wedding 1720.

Havard at Aungier Street in summer of 1743.

Heaphy made his 1st app. in 1751-1752.

Heaphy Mrs.—(then Miss Mason) at Capel Street in 1746-1747.

Hermon, Prince of Choraë—see end of 1745-1746.

High Life below Stairs at S. A. 1759-1760.

Holman at Dublin in 1806.

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I

- Injured Honour, or the Earl of Westmoreland, by Brooke,
comes out in 1755-1756.
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J

- Jackson Mr. and Mrs.—at C. S. 1770-1771.
Jack the Giant Queller comes out in 1748-1749—revived in
1755-1756.
January 30—a play on that day—see bills for 1808-1809.
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K

- Kelly's riot in 1746-1747.
King at S. A. in 1750-1751—gets up a Pantomime in 1757-
1758—at C. S. in 1758-1759—goes to D. L. in 1759-1760—
acts at S. A. with little success in May 1762—is popular in
Lord Ogleby in the summer of 1768.
King Mrs.—at C. S. in 1772-1773.

L.

- Layfield—see end of 1749-1750.
Lessingham Mrs.—at C. S. 1762-1763.
Lewis, the chief support of Capel Street in 1770—goes to C. G.
in 1773-1774—gives Imitations at his benefit in Dublin Aug.
2 1806.
Libertine—Galleries give way during the performance Dec. 26
1701.
Like Master like Man—see S. A. 1766-1767.
London Cuckolds acted with success at C. S. in 1759-1760.
Love a-la-Mode at C. S. 1761-1762.
Love and Ambition 1731.
Love in a Blaze 1800.
Love in a Mist comes out at Capel Street in 1746-1747.

M

- Macklin at S. A. in 1748-1749—at C. S. in 1761-1762—at S. A.
in 1763-1764 — at Capel Street in 1770-1771—at C. S. in
1771-1772—and in 1772-1773.
Mahomet occasions a great riot in 1753-1754—Sowdon and Vic-
tor's dexterous conduct about it 1754-1755.
Mansell Miss—her 1st app. in 1769-1770.
Marplot revived at C. S. in 1759-1760.
Match for a Widow comes out in 1786.

- Measure for Measure acted at C. S. in 1759-1760.
 Merchant of Venice revived in 1743-4.
 Melmoth and Mrs. Melmoth at S. A. 1772-1773.
 Midas comes out at C. S. in 1761-1762.
 Minor damned at C. S. in 1759-1760 — acted with universal applause at S. A. in 1761-1762.
 Mock Coronation in 1734-1735.
 Modern Honour comes out in 1775.
 Mossop — makes his 1st app. in 1749-1750 — leaves Dublin in 1750-1751—at S. A. in 1755-1756—at C. S. in 1759-1760— becomes manager at S. A. in 1760-1761 — in consequence of his ill success, has a benefit in 1770-1771 — final account of him in 1771-1772.
 Mossop and Mrs. Burden—see end of C. S. 1766-1767.
 Milwood at S. A. in summer of 1739.
 Mozeen Mrs.—at S. A. in 1748-1749.
 Much ado about Nothing, revived in 1746-1747.

N

- Nichomede 1671.
 Nossiter Miss—at S. A. in 1754-1755.

O

- O'Brien at C. S. in 1762-1763.
 O'Keeffe at Capel Street in 1770-1771—at S. A. in 1773-1774— see the end of that season.
 Othello—Mossop and Barry act Othello for their benefits in 1761-1762.
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P

- Patriot King comes out at S. A. in 1772-1773.
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 Phillis at Court comes out at C. S. 1766-1767.
 Phillips (Harlequin) at Capel Street in 1744-1745.
 Plotting Lovers 1720.
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 Pompey acted in 1662.
 Philips Miss G. — afterwards Mrs. Francis, and mother to Mrs. Jordan—was at S. A. in 1757-1758.

Q

- Quin at S. A. in 1714—and in 1739—at Aungier Street in 1741.
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R

- Rainsford Street theatre built about 1733.
 Reddish at S. A. in 1761-1762.
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 Ross at S. A. in 1748-1749.
 Ryan at S. A. in summer of 1733—at Aungier Street in 1741.
 Ryder makes his 1st app. at S. A. in Dec. 1757—becomes manager in 1772-1773.

S.

- S. A. built soon after 1660—rebuilt in 1735—completely repaired in 1760-1761 by Mossop.
 She Gallant comes out at S. A. in 1766-1767.
 Sham Prince 1720.
 Sheridan makes his 1st app. at S. A. Jan. 29 1742-3—goes to D. L. in 1744-1745—becomes manager of S. A. in 1745-1746—insulted by Kelly in 1746-1747—leaves Ireland on account of the riot in 1754—resumes the management, and is forced to make an apology in 1756-1757—resigns the management in 1759—engaged at C. S. in 1763-1764—and in 1766-1767 and in 1767-1768—and in 1771-1772—at S. A. in 1773-1774—see his characters at the end of that season.
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 South Briton comes out at S. A. 1772-1773.
 Sowdon at S. A. in 1752-1753—becomes joint-manager with Victor in 1754-1755.
 Sparks Isaac—see Capel Street 1770-1771.
 Stayley's improper toast at S. A. in 1760-1761.

T.

- Tempest revived at S. A. and C. S. in 1760-1761.
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 True Born Irishman at C. S. 1762-1763—at S. A. in 1763-1764.
 True Born Scotchman (now Man of the World) brought out at C. S. in 1765-1766—acted at Capel Street in 1770-1771.

V.

- Vandermere at C. S. in 1771-1772.

- Vanderbank at S. A. in 1745-1746.
 Victor, deputy manager in 1746-1747—joint manager with Sowdon in 1754-1755—leaves Ireland in 1759.
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W.

- Ward Mrs.—at S. A. in 1752-1753—and 1758-1759.
 Walker and Mrs. Walker—see 1768-1769.
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 Wetherhilt at S. A. in 1735-1736—dies in 1743.
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 Wilkinson takes off Foote at S. A. in 1757-1758—at S. A. in 1759-1760—and 1761-1762—engages for some few nights at C. S. in the same season—his Tea—at C. S. in 1763-1764—a particular account of his benefit—at C. S. in 1771-1772—he was then manager at York.
 Wilks engaged under Ashbury in 1698.
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 Woodward at S. A. in the summer of 1739—regularly engaged at S. A. in 1747-1748—at S. A. in the spring of 1756—becomes joint-proprietor of C. S. in 1758-1759—leaves Ireland at the close of 1761-1762—for his unfortunate Prologue see C. S. 1763-1764.
 Wright at S. A. in 1741.

Y.

- Younge Miss—at Capel Street in 1770-1771.

Corrections and Additions to Vol. 10.

P. 99 l. 17—insert a small line between lanthorn and he.

P. 189.—For Politician read Politician Reformed.

P. 256 l. 14—add — Bailey in his Dictionary expressly says—“ Stratagem corrupt for Strategem.”

P. 339 l. 12 — insert a small line between Constance and enraged.

P. 430 l. 2—insert a small line between account and offer.

—*Opere in longo fas est obrepere somnum.*

FINIS.

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10 1787.
- Alcibiades**—D. G. 1675.
- Alcmena**—D. L. Nov. 2 1764.
- Alexander the Great**—(see *Rival Queens*)—D. L. Oct. 16 1772—
C. G. Oct. 4 1774—D. L. March 27 1776—C. G. Oct. 22
1787—C. G. May 6 1794—D. L. Nov. 23 1795—D. L.
April 23 1806—C. G. June 1 1808—C. G. Nov. 17 1812
—D. L. June 8 1818—D. L. June 23 1823.
- Alexander the Great—Pantomime**—D. L. Feb. 12 1795.
- Alexandrian Tragedy**—see vol. 10 p. 32.

- Alexander the Little—C. G. May 2 1791.
- Alexis' Paradise—see vol. 10 p. 157.
- Alfonso King of Castile—C. G. Jan. 15 1802—Hay. Feb. 28 1803
—D. L. Jan. 28 1804.
- Alfred and Emma—see vol. 10 p. 227.
- Alfred the Great by Pocock—C. G. Nov. 3 1827.
- Alfred by Home—C. G. Jan. 21 1778.
- Alfred by Mallet—D. L. Feb. 23 1751—D. L. Oct. 9 1773.
- Algonah—D. L. April 30 1802.
- Alive and Merry—(F.)—D. L. May 17 1796.
- Ali Pacha—C. G. Oct. 19 1822.
- All Alive and Merry—L. I. F. Jan. 10 1737.
- All a Mistake—C. G. July 2 1825.
- All at Sixes and Sevens—D. L. March 21 1829.
- All Fools—see vol. 4 p. 122.
- All for Love—T. R. 1678—L. I. F. Feb. — 1704—D. L. Dec. 3
1718—D. L. April 2 1734—C. G. March 11 1736—D. L.
Feb. 2 1747—C. G. March 12 1750—D. L. March 22 1766
—D. L. Dec. 17 1772—C. G. April 28 1773—D. L. March
18 1776—C. G. Jan. 19 1779—D. L. May 5 1788—C. G.
May 24 1790—Bath Jan. 12 1818.
- All for the Better—see vol. 2 p. 276.
- All in Good Humour—Hay. July 7 1792.
- All in a Bustle—see vol. 10 p. 203.
- All in the Right—C. G. April 26 1766.
- All in the Wrong—D. L. June 15 1761—C. G. April 26 1776—
C. G. Jan. 3 1783—D. L. Oct. 26 1785—C. G. Nov. 13 1786
—D. L. March 29 1787—Hay. (D. L. C.) April 22 1793—
D. L. Jan. 27 1797—D. L. April 2 1803—C. G. May 1 1810
—C. G. April 1 1824.
- All Mistaken—T. R. Dec. 28 1667—for the plot see vol. 4 p. 116.
- All on a Summer's Day—C. G. Dec. 15 1787.
- All Plot, or the Disguises—see L. I. F. 1671.
- All's Fair in Love—C. G. April 29 1803.
- All's lost by Lust—see vol. 1 p. 36 — for the plot see vol. 2
p. 330.
- All's Right—Hay. June 15 1827.
- All's Well that ends well—G. F. March 7 1741—D. L. Jan. 22
1742—C. G. April 1 1746—D. L. Feb. 24 and March 2 1756
—D. L. Oct. 23 1762—C. G. Nov. 29 1762—C. G. Dec. 3
1772—Hay. July 26 1785—D. L. Dec. 12 1794—C. G.
May 24 1811—Bath May 23 1821.

- All the World's a Stage—D. L. April 7 1777—C. G. May 17 1782 — D. L. May 31 1819—C. G. Oct. 30 1820—D. L. May 22 1823—Hay. Oct. 13 1823.
- Almena—D. L. Nov. 2 1764.
- Almeyda, Queen of Granada—D. L. April 20 1796.
- Almida—D. L. Jan. 12 1771.
- Almyna—Hay. Dec. 16 1706.
- Alonzo—D. L. Feb. 27 1773.
- Alonzo and Imogine—C. G. June 10 1801.
- Alphonso, King of Naples—T. R. 1691.
- Alphonsus, Emperour of Germany—see vol. 9 p. 538.
- Alsop Mrs.—1st app. at C. G. Oct. 18 1815.
- Altamira by Victor—see vol. 5 p. 539.
- Altemira by Lord Orrery—L. I. F. 1702.
- Alzira — L. I. F. June 18 1736 — D. L. April 30 1744—C. G. March 18 1755—and C. G. Jan. 11 1758.
- Alzuma—C. G. Feb. 23 1773.
- Amana—see vol. 10 p. 181.
- Amasis, King of Ægypt—C. G. August 22 1738.
- Amateur of Fashion—Bath Feb. 9 1810—D. L. April 10 1813—C. G. Feb. 25 1813—Bath May 28 1814 — Bath Dec. 21 1816.
- Amateurs and Actors—C. G. Oct. 28 1826.
- Ambition—Hay. Sept. 13 1830.
- Ambitious Statesman—T. R. 1679.
- Ambitious Stepmother — L. I. F. 1700 — D. L. Jan. 25 1722 — D. L. Feb. 1 1759.
- Amboyna—T. R. 1673.
- Amelia, altered from Summer's Tale — C. G. April 12 1768 — D. L. Dec. 14 1771.
- Amelia by Carey—see vol. 10 p. 258.
- Amends for Ladies—see vol. 10 p. 22.
- Americans by D. L. C. April 27 1811.
- American Indian—see vol. 10 p. 203.
- Amintas—C. G. Dec. 15 1769.
- Amoroso, King of Little Britain—D. L. April 21 1818.
- Amorous Bigot—T. R. 1690.
- Amorous Miser—see D. L. Jan. 18 1705.
- Amorous Orontus—see vol. 10 p. 140.
- Amorous Prince—L. I. F. 1671.
- Amorous War—see vol. 10 p. 71.

- Amorous Widow**—L. I. F. 1670—Hay. Nov. 19 1709—L. I. F. Oct. 23 1724—C. G. Jan. 1752—C. G. March 11 1758.
- Amours of Billingsgate**—D. L. June 11 1731.
- Amphitryon**—T. R. 1690—D. L. Sep. 18 1708 — D. L. Sep. 12 1734—D. L. Dec. 15 1756 —D. L. Nov. 23 1769 — C. G. March 20 1773—D. L. May 17 1784 — revived at D. L. in 2 acts, Nov. 18 1826.
- Amyntas** by Randolph—see vol. 2 p. 293.
- Anaconda, the Serpent of Ceylon**—Bath May 8 1826.
- Anatomist**—L. I. F. 1697—revived as Farce D. L. Nov. 18 1743 — D. L. April 15 1771—C. G. Dec. 21 1786 —D. L. Feb. 4 1791—D. L. Dec. 19 1801.
- Andrè**—see vol. 10 p. 212.
- Andromache**—D. G. 1675.
- Andromana**—see vol. 11 of Dodsley 1744.
- Andronicus Commenius**—see vol. 10 p. 138.
- Animal Magnetism**—C. G. May 26 1788—Hay. July 22 1806—C. G. March 16 1819—Hay. Oct. 2 1824 — C. G. Nov. 24 1824.
- Anna**—D. L. C. Feb. 25 1793.
- Annette and Lubin**—C. G. Oct. 2 1778—C. G. May 9 1786.
- Anniversary (Sequel to Lethe)**—C. G. March 29 1758.
- Antigone** by May—see vol. 10 p. 50.
- Antiochus** by Mottley—L. I. F. April 13 1721.
- Antiochus** by Mrs. Wiseman—L. I. F. 1702.
- Antipodes**—see vol. 10 p. 39.
- Antiquary**—see vol. 7 of Dodsley 1744.
- Antiquary**—C. G. Jan 25 1820.
- Antiquity**—see vol. 10 p. 228.
- Antonio and Mellida**—see vol. 2 of Old Plays 1814-1815.
- Antonio, or Soldier's Return**—D. L. Dec. 13 1800.
- Antony and Cleopatra** by Sedley—D. G. 1677.
- Antony and Cleopatra** by Shakspeare—D. L. Jan. 3 1759.
- Antony and Cleopatra** altered from Shakspeare and Dryden — C. G. Nov. 15 1813.
- Antony and Cleopatra** by Brooke—see his works 1778.
- Any thing New**—Bath Nov. 12 1812.
- Apollo and Daphne**—C. G. Nov. 9 1748.
- Apostate**—C. G. May 3 1817.
- Apparition, a musical Romance**—Hay. Sep. 3 1794.
- Apparition, or Sham Wedding**—D. L. Nov. 25 1713.

- Appeal**—see vol. 7 p. 134.
- Appearance is against them**—C. G. Oct. 22 1785 — C. G. May 1 1804.
- Appius and Virginia T. C.** 1575—see vol. 4 p. 193.
- Appius and Virginia by Dennis**—D. L. Feb. 5 1709.
- Appius by Webster**—see Unjust Judge L. I. F. 1670.
- Appius by Moncrief**—C. G. Mar. 6 1755.
- Apprentice**—D. L. Jan. 2 1756—D. L. May 7 1762—Hay. Aug. 27 1778—D. L. Jan. 16 1781—C. G. Mar. 26 1786.
- April Day**—Hay. Aug. 22 1777.
- Arab**—C. G. Mar. 8 1785.
- Arbitration, or Free and Easy**—C. G. Dec. 11 1806.
- Arcadia by Lloyd**—D. L. Oct. 26 1761.
- Arcadia by Shirley**—see vol. 9 p. 553.
- Arden of Feversham**—D. L. July 19 1759—altered at C. G. Ap. 14 1790.
- Argalus and Parthenia**—see T. R. 1682.
- Ariadne by D'Urfey**—see vol. 10 p. 156.
- Aristippus**—see vol. 10 p. 47.
- Aristodemus**—see vol 10 p. 229.
- Aristomenes**—see vol. 10 p. 153.
- Aristophanes**—see vol. 5 p. 609.
- Armed Briton**—see vol. 10 p. 228.
- Arminius**—see end of D. L. 1739-1740.
- Armourer**—C. G. Ap. 4 1793.
- Arrived at Portsmouth**—C. G. Oct. 30 1794.
- Arsaces**—see vol. 10 p. 190.
- Arsinoe**—D. L. Jan. 16 1705.
- Art and Nature**—D. L. Feb. 16 1738.
- Artaxerxes**—C. G. Feb. 2 1762.
- Artful Husband**—L. I. F. Feb. 11 1717—L. I. F. May 5 1721 —D. L. Mar. 3 and 10 1747.
- Artful Wife**—L. I. F. Dec. 3 1717.
- Arthur and Emmeline** — D. L. Nov. 22 1784 — C. G. Nov. 2 1803—C. G. Oct. 26 1819.
- Arthur John**—see end of C. G. 1757-1758.
- Artifice by Mrs. Centlivre**—D. L. Oct. 2 1722.
- Artifice F.**—D. L. April 14 1780.
- Art of Management**—see Hay. 1759.

- Arviragus and Philicia — T. R. 1672 — for the plot see vol. 10 p. 25.
- As it should be—Hay. June 3 1789.
- Assembly, or Scotch Reformation—see vol. 10 p. 183.
- Assignment by Dryden—T. R. 1672—D. L. July 3 1716—C. G. Nov. 30 1744.
- Assignment by Miss Lee—D. L. Jan. 28 1807.
- Assignment in 2 acts—D. L. Dec. 12 1812.
- Aston Anthony—see L. I. F. Jan. 13 1722.
- Astrologer—D. L. Ap. 3 1744.
- As you find it—L. I. F. Ap. 28 1703.
- As you like it—D. L. Dec. 20 1740—C. G. Jan. 8 1742—D. L. Nov. 2 1747—D. L. Oct. 22 1767—C. G. Ap. 5 1771—C. G. Jan. 24 1775—C. G. Dec. 17 1779—Hay. July 4 1783—D. L. Ap. 30 1785—D. L. Ap. 13 1787—C. G. Feb. 11 and Nov. 20 1789—D. L. May 12 1797—C. G. Oct. 25 1805.
- Athaliah—see vol. 10 p. 156.
- Atheist—T. R. 1684.
- Atheist's Tragedy—see vol. 10 p. 19.
- Athelstan—D. L. Feb. 27 1756.
- Athelwold—D. L. Dec. 10 1731.
- At Home—C. G. Feb. 25 1813.
- Atreus and Thyestes—see vol. 10 p. 235.
- Auchindrane—see vol. 10 p. 245.
- Auction of Pictures by Foote—Hay. 1747-1748.
- Augustus—see vol. 10 p. 155.
- Augusta, or the Blind Girl—D. L. Jan. 14 1823.
- Auld Robin Gray—Hay. July 29 1794.
- Aurelio and Miranda—D. L. Dec. 29 1798.
- Aurenge-Zebe—T. R. 1675—D. L. Feb. 19 1708—D. L. Nov. 23 1709—D. L. Dec. 11 1721.
- Austin—see D. L. March 20 1760.
- Author—D. L. Feb. 5 1757—C. G. Oct. 17 1770—D. L. March 14 1771—D. L. March 21 1774—D. L. March 16 1779—C. G. April 21 1779—Hay. June 1 1781—C. G. Dec. 11 1790.
- Author's Farce and Pleasures of the Town — Hay. 1730—D. L. Jan. 19 1734—C. G. March 28 1748.
- Author's Triumph—see vol. 10 p. 166.
- A Year in an Hour—Hay. June 17 1824.

B.

- Bachelors—see vol. 10 p. 216.

- Baddeley Mrs.**—see end of D. L. 1780-1781.
Baddeley's characters—D. L. 1794-1795.
Baker—Bath Feb. 28 and April 10 1820.
Ball—see vol. 9 p. 553.
Banditti—T. R. 1686.
Banishment of Cicero—see Cumberland 1812-1813.
Banished Duke—see vol. 1 p. 468.
Bank Note—C. G. May 1 1795.
Bankrupt—Hay. July 21 1773.
Bannian Day—Hay. June 11 1796.
Bannister Sen.—see Hay. Oct. 16 1804.
Bannister Jun.—his characters—D. L. 1814-1815.
Bantry Bay—C. G. Feb. 20 1797.
Barataria—C. G. March 29 1785—Hay. Aug. 31 1818.
Barbarossa—D. L. Dec. 17 1754 — C. G. Nov. 1 1770—C. G. Feb. 2 1779 — C. G. Dec. 13 1784—C. G. Jan. 4 1798—C. G. Dec. 1 1804 — D. L. Dec. 15 1804 — D. L. May 26 1817—D. L. Dec. 26 1826.
Barber Baron—Hay. Sep. 8 1828.
Barber of Seville—C. G. Oct. 13 1818.
Barmecide—D. L. Nov. 3 1818.
Barnaby Brittle—C. G. April 18 1781—Hay. June 23 1809.
Baron Kink—Hay. July 9 1781.
Barons of Elbenbergh—see vol. 10 p. 228.
Barresford Mrs.—her characters—Hay. 1789.
Barry Mrs. Elizabeth—her characters—Hay. 1709-1710.
Barry Mrs. Ann—see Mrs. Crawford.
Barry and Mrs. Dancer acted at the Opera House Hay. in the summer of 1766.
Barry's characters—C. G. 1776-1777.
Barsanti Miss—her characters—Hay. 1777.
Bartley Mrs.—made her 1st app. at C. G. Oct. 2 1805—as Miss Smith.
Bartholemew Fair — see T. R. 1682—Hay. Aug. 12 1707 — D. L. June 28 1715—D. L. Oct. 30 1731.
Bartholemew and other Fairs—see vol. 10 p. 158.
Bashaw and Bear—Bath Jan. 25 1822.
Bashful Lover—see C. G. May 30 1798.
Basil—see Miss Baillie 1811-1812.
Basket Maker—Hay. Sep. 4 1790.

- Basset Table—D. L. Nov. 20 1705.
- Bastard—see vol. 10 p. 123.
- Bastard Child—see vol. 10 p. 186.
- Bateman, or the Unhappy Marriage—see vol. 2 p. 275.
- Bath, or Western Lass—D. L. 1701.
- Bath Unmasked—L. I. F. Feb. 27 1725.
- Bath Theatrical Fund—see end of 1829-1830.
- Battle of Alcazar—see vol. 10 p. 87.
- Battle of Bothwell Brigg—C. G. May 22 1820.
- Battle of Eddington—C. G. July 19 1824.
- Battle of Hastings—D. L. Jan. 24 1778.
- Battle of Hexham—Hay. Aug. 11 1789—C. G. May 14 1795—
Hay. July 11 1803.
- Battle of the Poets—Hay. Jan. 1 1731.
- Battle of Poitiers—G. F. March 5 1746-1747.
- Battle of Pultawa—C. G. Feb. 23 1829.
- Battle of Sedgmoor—see vol. 10 p. 154.
- Bays' Opera—D. L. March 30 1730.
- Beacon—see Miss Baillie—1811-1812.
- Beacon of Liberty—C. G. Oct. 8 1823.
- Beau Demolished—L. I. F. Feb. 9 1715.
- Beaumont and Fletcher—see end of 1777-1778.
- Beau's Duel—L. I. F. Oct. 21 1702—D. L. April 11 1785.
- Beautiful Armenia—see vol. 10 p. 192.
- Beauty in Distress—L. I. F. 1698.
- Beaux Stratagem—Hay. March 8 1707—L. I. F. Nov. 18 1721
—D. L. Sept. 13 1740—D. L. Dec. 22 1742—C. G. June
23 1746—D. L. April 10 1761—D. L. Dec. 1 1767—C. G.
Jan. 5 1774—D. L. Nov. 3 1774—C. G. Feb. 28 1778—
Hay. Aug. 17 1779—C. G. Nov. 19 1785—C. G. Feb. 10
1786—C. G. March 22 1798—D. L. Nov. 20 1802—Hay.
June 21 1810—D. L. June 5 1818—C. G. Nov. 26 1819—
Hay. Oct. 13 1823—C. G. Dec. 31 1828.
- Beehive by D. L. C.—Jan. 19 1811—C. G. June 9 1812.
- Before Breakfast—Bath Feb. 25 1828.
- Beggar my Neighbour—Hay. July 10 1802.
- Beggar on Horseback—Hay. June 16 1785—Hay. Aug. 8 1797
—D. L. June 14 1814.
- Beggar's Bush—see T. R. 1682—for the plot see D. L. Dec.
14 1815.
- Beggar's Daughter of Bethnal Green—D. L. Nov. 22 1828.

- Beggar's Opera**—L. I. F. Jan. 29 1728—acted by Children at L. I. F. Jan. 1 1729—D. L. Jan. 25 1738—C. G. May 29 1745—D. L. Dec. 12 1747—C. G. Oct. 10 1759—Hay. Aug. 10 1767—D. L. Nov. 8 1777—Hay. Aug. 8 1781—C. G. May 18 1789—Hay. Aug. 19 1791—C. G. May 3 1796—C. G. June 4 1816—Hay. July 22 1820—D. L. Nov. 4 1820—Bath Jan. 15 1821.
- Beggar's Opera** was reduced to 2 acts at C. G. March 12 1814.
- Beggar's Pantomime**—L. I. F. Jan. 3 1737.
- Beggar's Wedding**—see Hay. 1729—and D. L. July 4 1729.
- Begone Dull Care**—C. G. Feb. 9 1808.
- Behn Mrs.**—see vol. 2 p. 79.
- Belfille Mrs.**—see C. G. Nov. 13 1786.
- Belford and Minton**—Hay. Aug. 13 1819.
- Belisarius**—L. I. F. April 14 1724.
- Bellamira by Sedley**—T. R. 1687.
- Bellamira, or the Fall of Tunis**—C. G. April 22 1818.
- Bellamy Mrs.**—her characters—D. L. 1784-1785.
- Belles without Beaux**—see vol. 9 p. 162.
- Belle's Stratagem**—C. G. Feb. 22 1780—D. L. March 22 1790—C. G. Jan. 8 1808—C. G. Sept. 12 1817—D. L. Jan. 20 1818.
- Belle's Stratagem (not acted)**—see vol. 10 p. 193.
- Belphegor by Wilson**—T. R. 1690.
- Belphegor by Andrews**—D. L. March 16 1778—D. L. Oct. 27 1789.
- Belshazzar**—see Miss More 1781-1782.
- Benefice**—see vol. 10 p. 148.
- Benefits**—for origin of them, see end of D. L. 1708-1709.
- Benevolent Planters (it came out as Friends)** Hay. Aug. 5 1789.
- Benjamin Bolus, or Newcastle Apothecary**—Hay. Aug. 8 1797.
- Ben Nazir**—D. L. May 21 1827.
- Bensley's characters**—D. L. 1795-1796.
- Benyowsky**—D. L. March 16 1826.
- Bernard**—see end of C. G. 1795-1796.
- Berry**—see end of D. L. 1758-1759.
- Bertram**—D. L. May 9 1816.
- Best Bidder**—D. L. Dec. 11 1782.
- Better late than Never**—D. L. Nov. 17 1790.
- Better late than Never (not acted)**—see vol. 10 p. 195.

- Betterton—his famous bt. at D. L. April 7 1709—his characters Hay. 1709-1710.
- Betterton Mrs.—her characters T. R. 1694.
- Betty, or the Country Bumpkins—D. L. Dec. 2 and 6 1732.
- Betty Master—his 1st app. as a boy at C. G. Dec. 1 1804—his 1st app. as a man at Bath Feb. 15 1812—C. G. Nov. 3 1812—C. G. June 12 1813—C. G. June 6 1815—Bath March 28 1815—Bath Dec. 6 1822.
- Bickerstaff's Burial—D. L. March 27 1710—acted as Custom of the Country D. L. May 5 1715.
- Bickerstaff's Unburied Dead—L. I. F. Jan. 14 1743—C. G. April 27 1748.
- Bicknell Mrs.—her characters D. L. 1722-1723.
- Bill of Fare—Hay. June 15 1822.
- Biographia Dramatica—see vol. 8 p. 327.
- Bird in a Cage—C. G. April 24 1786—for the dedication to Prynne, see vol. 9 p. 546.
- Birds without Feathers—Hay. Oct. 1 1824.
- Birthday, or Prince of Arragon—Hay. Aug. 12 1783.
- Birthday, by Dibdin—C. G. April 8 1799—Hay. Sep. 3 1800—Hay. Sep. 5 1814—C. G. Dec. 6 1825.
- Birth of Hercules—see vol. 10 p. 181.
- Birth of Merlin—see vol. 10 p. 56.
- Biter—L. I. F. Dec. 4 1704.
- Blackamoor Washed White—D. L. Feb. 1 and 5 1776.
- Blackamoor's Head—D. L. May 16 1818.
- Black Beard—Bath Jan. 18 1816.
- Black-eyed Susan—Bath Nov. 18 1829.
- Black Prince—T. R. Oct. 19 1667.
- Blacksmith of Antwerp—C. G. Feb. 7 1785—D. L. Oct. 3 1816.
- Blanchard Thomas—see end of C. G. 1793-1794.
- Blanchard William—his 1st app.—see C. G. October 1 1800.
- Bland Mrs.—see D. L. July 5 1824.
- Blazing Comet—see vol. 10 p. 258.
- Blind Bargain—C. G. Oct. 24 1804.
- Blind Beggar of Bethnal Green—D. L. April 3 1741.
- Blind Boy—C. G. Dec. 1 1807—D. L. June 20 1826.
- Blind Girl—C. G. April 22 1801.
- Blind Lady—see vol. 10 p. 135.
- Bloody Banquet—see vol. 10 p. 98.
- Bloody Duke—see vol. 1 p. 468.

- Blue Beard, by Colman — D. L. Jan. 23 1798 — C. G. Feb. 18 1811, with horses — C. G. June 2 1825.
- Blue Devils—C. G. April 24 1798—Hay June 12 1798.
- Boadicea, by Hopkins—L. I. F. 1697.
- Boadicea by Glover—D. L. Dec. 1 1753.
- Boarding House—Bath March 3 1812—D. L. June 5 1817.
- Boarding School Romps—D. L. Jan. 29 1733.
- Boheme—his characters—L. I. F. 1730-1731.
- Bobinet, the Bandit—C. G. Dec. 4 1815.
- Bold Beauchamps—see vol. 10 p. 87.
- Bold Stroke for a Husband—C. G. Feb. 25 1783—C. G. May 29 1795—D. L. June 1 1803—C. G. May 1 1804—Hay. Oct. 14 1811—D. L. May 27 1815—D. L. May 28 1821 — Bath Feb. 19 1822—Hay. Aug. 15 1828.
- Bold Stroke for a Wife — L. I. F. Feb. 3 1718 — L. I. F. April 23 1728—D. L. Jan. 13 1739—C. G. April 28 1746—D. L. Dec. 26 and 27 1748—C. G. April 3 1758—C. G. Dec. 27 1762— D. L. Dec. 28 1763 — C. G. Dec. 28 1772 — D. L. April 29 1777—C. G. Oct. 7 1778 — C. G. Jan. 2 1787 — Hay. Oct. 29 1793 — D. L. Oct. 19 1796 — Hay. June 11 1810—D. L. Oct. 25 1813—C. G. Jan. 3 1826.
- Boman—see D. L. 1738-1739.
- Bombastes Furioso—Hay. Aug. 7 1810.
- Bondman— D. L. June 8 1719 — altered by Cumberland, C. G. Oct. 13 1779.
- Bonds without Judgments—C. G. May 1 1787.
- Bonduca, badly altered, was revived at D. L. 1696 — acted at D. L. Feb. 12 1706 and June 9 1731.
- Bonduca, altered by Colman — see Hay. July 30 1778 — C. G. April 24 1795—C. G. May 3 1808.
- Bonifacio and Bridgetina—C. G. March 31 1808.
- Bon Ton—D. L. March 18 1775— Hay. Aug. 18 1777 — C. G. Nov. 20 1789—Hay. Aug. 31 1791—D. L. Oct. 17 1796— D. L. July 5 1815 — C. G. Feb. 23 1819 — D. L. Nov. 23 1819—C. G. June 6 1827.
- Booth Barton—his characters—D. L. 1727-1728.
- Booth Mrs.—D. L. 1732-1733.
- Booth Lucius Junius—C. G. Feb. 12 1817—Bath May 13 1817.
- Botheration—C. G. May 8 1798.
- Bottle Imp—C. G. Oct. 17 1828.
- Boutel Mrs.—her characters L. I. F. 1696.
- Bowen's characters—D. L. 1717-1718.
- Bow Street Opera—see vol. 10 p. 188.

- Box-Lobby Challenge**—Hay. Feb. 22 1794.
Box-Lobby Loungers—D. L. May 16 1787.
Boy of Santillane—D. L. April 16 1827.
Bracegirdle Mrs.—her characters—Hay. 1706-1707.
Bradshaw Mrs.—her characters—D. L. 1713-1714.
Braganza—D. L. Feb. 17 1775—D. L. March 16 1782 — D. L. May 24 1785—D. L. Oct. 20 1785.
Brand Miss Hannah—D. L. C. Jan. 18 1792.
Brave Irishman—G. F. Jan. 31 1746—D. L. May 14 1770—Bath May 21 1783.
Brazen Bust—C. G. May 29 1813.
Brennoralt—T. R. March 5 1668—for the plot see vol. 10 p. 67.
Brereton—see end of D. L. 1784-1785.
Bridal Ring—C. G. Oct. 16 1810.
Bride C.—see end of D. L. 1705-1706.
Bride of Abydos—D. L. Feb. 5 1818.
Bride of Lammermoor—Bath March 11 1826.
Bridgewater—see C. G. 1753-1754.
Brigand—D. L. Nov. 18 1829.
Britain's Glory, or Trip to Portsmouth—Hay. Aug. 20 1794.
Britain's Jubilee, acted by D. L. Company, Oct. 25 1809.
Britannia, or Royal Lovers—G. F. Feb. 11 1734.
Britannia by Mallet—D. L. May 9 1755.
British Enchanters—Hay. Feb. 21 1706 — Hay. Feb. 22 1707, with alterations.
British Fortitude, and Hibernian Friendship — C. G. April 29 1794—C. G. March 5 1799.
British Heroine—C. G. May 5 1778.
British Loyalty, or Squeeze at St. Paul's—D. L. April 30 1789.
British Sailor, or Whimsical Ladies—Bath May 9 1786.
Briton—D. L. Feb. 19 1722.
Britons Strike Home — D. L. Dec. 31 1739 — D. L. March 27 1779.
Broad but not Long—C. G. June 15 1814.
Broken Gold—D. L. Feb. 8 1806.
Broken Heart—see Ford's works—1811.
Broken Sword—C. G. Oct. 7 1816.
Brooke's Plays—see end of 1777-1778.
Brother and Sister—C. G. Feb. 1 1815—D. L. June 17 1823.
Brothers by Shirley—see vol. 9 p. 559.

- Brothers by Dr. Young—D. L. March 3 1753.
 Brothers by Cumberland — C. G. Dec. 2 1769 — Hay. July 24
 1771—C. G. Jan. 15 1778 — C. G. April 25 1787 — D. L.
 Nov. 4 1800—Bath May 23 1812.
 Brown Mrs.—her 1st app. at C. G. Jan. 28 1786.
 Brunton—see C. G. Sep. 22 1800.
 Brunton Miss Ann—see Mrs. Merry.
 Brunton Miss—see Bath April 21 1823—afterwards Mrs. Yates
 Brute Sir John—Quin Garrick and Cibber — see C. G. April 20
 1749.
 Brutus of Alba T.—D. G. 1678.
 Brutus of Alba Op.—D. L. 1696.
 Brutus by Payne—D. L. Dec. 3 1818.
 Buchanan Mrs.—her characters—C. G. 1735-1736.
 Budget of Blunders—C. G. Feb. 16 1810.
 Building on the Stage at Benefits—see D. L. 1762-1763.
 Bulkeley Mrs.—see Barresford.
 Bullock Christopher—his characters—L. I. F. 1721-1722.
 Bullock Mrs.—see C. G. 1734-1735.
 Bullock William—his last bt. C. G. Jan. 6 1739 — his characters
 at end of season.
 Bulls and Bears—D. L. Dec. 1 1715.
 Bunn Mrs. — made her 1st app. at D. L. May 9 1816 — as Miss
 Somerville.
 Buonaparte, or the Freebooter—see vol. 10 p. 226.
 Buonaparte's Invasion of Russia—Bath Nov. 6 1826.
 Burgomaster of Saardam—C. G. Sep. 23 1818.
 Bury Fair—T. R. 1689—D. L. April 10 1708—L. I. F. Oct. 10
 1716.
 Busiris—D. L. March 7 1719—G. C. March 22 1756.
 Bussy D'Ambois—T. R. 1691.
 Busy Body—D. L. May 12 1709—Hay. Oct. 11 1709—L. I. F.
 Jan. 23 1730—D. L. Feb. 27 1735—Hay. Aug. 21 1755—
 D. L. Dec. 2 1758 — C. G. March 22 1759 — C. G. Oct. 5
 1762—D. L. Jan. 24 1783—C. G. Dec. 2 1790—Hay. Oct.
 5 1793—D. L. Dec. 8 1802 — D. L. Jan. 3 1816 — Hay.
 Sep. 3 1824.
 Buthred—C. G. Dec. 8 1778.
 Butler Mrs.—see L. I. F. 1742-1743.
 Buxom Joan—Hay. June 25 1778—C. G. April 22 1780.

C

- Cabal and Love—see C. G. May 4 1803.
- Cabinet—C. G. Feb. 9 1802—D. L. Nov. 12 1805.
- Cady of Bagdad—D. L. Feb. 19 1778.
- Cæsar and Pompey—see vol. 9 p. 585.
- Cæsar Borgia—D. G. 1680—Hay. Aug. 19 1707—D. L. Jan. 3 1719.
- Cæsar in Ægypt—D. L. Dec. 9 1724.
- Cælia, or Perjured Lover—D. L. Dec. 11 1732.
- Caernarvon Castle—Hay. Aug. 12 1793.
- Caffres, or Buried Alive—C. G. June 2 1802.
- Cain—see Lord Byron 1820-1821.
- Cains Gracchus—D. L. Nov. 18 1823.
- Cains Marius—D. G. 1680—Hay. Feb. 18 1707—D. L. Feb. 21 1715—D. L. May 10 1717.
- Calaf—see vol. 10 p. 244.
- Caleb Quotem and his Wife—see Hay. July 6 1798.
- Caligula—D. L. 1698.
- Calisto—see vol. 1 p. 180.
- Calypso—C. G. March 20 1779.
- Cambro-Britons, or Fishguard in an Uproar—C. G. May 31 1797.
- Cambro-Britons, by Boaden—Hay. July 21 1798.
- Cambyses—L. I. F. 1667.
- Camp—D. L. Oct. 15 1778—C. G. April 22 1800—D. L. Oct. 8 1803.
- Campaigners—D. L. 1698.
- Campaign, or Love in the East—C. G. May 12 1785.
- Campaspe—see G. F. Feb. 23 1731.
- Campbell Mrs.—formerly Miss Wallis—returned to the stage at C. G. Feb. 20 1813.
- C—— and Country—see vol. 10 p. 165.
- Candidate—Hay. Aug. 5 1782.
- Candlemas Day—see Hawkins 1772-1773.
- Cantabs—C. G. May 21 1787.
- Canterbury Guests—T. R. 1694.
- Capricious Lady F—D. L. May 10 1771.
- Capricious Lady C—C. G. Jan. 17 1783—C. G. Feb. 25 1788.
- Capricious Lovers, by Odingsells—L. I. F. Dec. 8 1725.

- Capricious Lovers, by Lloyd—D. L. Nov 28 1764—D. L. April 24 1782.
- Captain—see 6th vol. of Beaumont and Fletcher 1778.
- Captain Cook—C. G. March 24 1789.
- Captain O'Blunder, or Brave Irishman—G. F. Jan. 31 1746.
- Captive F.—Hay. 1769—D. L. March 16 1771.
- Captive Monarch—see vol. 10 p. 201.
- Captive (Mono-Drama)—C. G. March 22 1803.
- Captive of Spilburg—D. L. Nov. 16 1798.
- Captives, by Gay—D. L. Jan. 15 1724.
- Captives by Delap—D. L. March 9 1786.
- Capuchin—Hay. Aug. 17 1776.
- Caractacus—C. G. Dec. 6 1776—C. G. Oct. 22 1778.
- Caravan, or Driver and his Dog—D. L. Dec. 5 1803.
- Cardinal—see T. R. 1682.
- Careful Servant and Careless Master—C. G. Oct. 29 1816.
- Careless Husband—D. L. Dec. 7 1704 — Hay. Nov. 7 1706—
—C. G. Feb. 14 1734—D. L. March 20 1742—C. G. Feb.
9 1745—D. L. March 19 1750—C. G. Jan. 7 1755—C. G.
March 24 1759—D. L. Sep. 24 1763—D. L. Jan. 25 1770—
C. G. Feb. 13 1778 — C. G. Feb. 10 1781 — D. L. Jan. 1
1790.
- Careless Lovers—D. G. 1673.
- Cares of Love—Hay. Aug 1 1705.
- Carey's Imitations—see end of D. L. C. 1791-1792.
- Carib Chief—D. L. May 13 1819.
- Carmelite—D. L. Dec. 2 1784.
- Carnival—T. R. 1664—for the plot, see vol. 10 p. 248.
- Carnival of Venice—D. L. Dec. 13 1781.
- Carron Side—C. G. May 27 1828.
- Cartouche, or French Robber—L. I. F. Feb. 18 1723.
- Case is Altered—see vol. 6 of Ben Jonson 1815-1816.
- Casket—D. L. March 10 1829.
- Castellan's Oath—C. G. June 4 1824.
- Castle of Andalusia—C. G. Nov. 2 1782 — C. G. April 1 1788—
C. G. Sep. 27 1799—C. G. June 20 1826.
- Castle of Glyndower—D. L. March 2 1818.
- Castle of Montval—D. L. April 23 1799—Bath May 19 1812.
- Castle of Morsino—see vol. 10 p. 232.
- Castle of Paluzzi—C. G. May 27 1818.

- Castle of Sorrento—Hay. July 17 1799—C. G. April 26 1800 —
D. L. May 13 1805.
- Castle of Wonders—D. L. March 8 1819.
- Castle Spectre—D. L. Dec. 14 1797 — Hay. August 22 1803 —
C. G. May 30 1804—acted by C. G. C. May 19 1809—C. G.
July 2 1812—Hay. August 19 1815—C. G. Dec. 10 1818—
D. L. March 30 1822.
- Caswallan—D. L. Jan. 12 1829.
- Cataract of the Ganges—D. L. Oct. 27 1823—Bath April 2 1824.
- Catch him who can—Hay. June 12 1806—C. G. June 8 1814.
- Catharine and Petruccio — D. L. March 18 1754—D. L. Jan. 21
1756—C. G. March 26 1757—C. G. April 18 1774 — D. L.
May 19 1781 — D. L. March 13 and May 5 1788 — C. G.
Nov. 21 1796.
- Catiline—T. R. Dec. 19 1668.
- Catiline, by Croly—see vol. 10 p. 236.
- Catley Miss—see end of C. G. 1783-1784.
- Cato—D. L. April 14 1713—L. I. F. April 20 1730—C. G. Jan.
18 1734—D. L. Sep. 14 1734— at Leicester House 1749 —
C. G. Nov. 27 1754—D. L. Dec. 11 1756—C. G. April 16
1765 — C. G. Oct. 21 1775 — Hay. Aug. 14 1777 — D. L.
April 28 1784—C. G. May 31 1797—C. G. Dec. 23 1802 —
D. L. Feb. 1 1809—C. G. Jan. 26 1811 — with change of
scenes.
- Cato of Utica—L. I. F. May 14 1716.
- Caulfield's Imitations—see Bath May 13 1806.
- Cave of Trophonius—D. L. May 3 1791.
- Celadon and Florimel — (altered from Comical Lovers) — D. L.
May 23 1796.
- Centlivre Mrs.—see L. I. F. Nov. 30 1723.
- Cent per Cent C. G. May 29 1823.
- Chabot, Admiral of France—see vol. 9 p. 552.
- Chace—see vol. 10 p. 187.
- Chains of the Heart—C. G. Dec. 9 1801.
- Challenge for Beauty—see Old Plays 1814-1815, vol. 6.
- Chambermaid—D. L. Feb. 10 1730.
- Chances, by Duke of Buckingham—T. R. Feb. 5 1667 — D. L.
Feb. 24 1708—C. G. April 12 1738—D. L. Nov. 23 1739—
D. L. Nov. 7 1754—D. L. April 21 1773 — Hay. Aug. 19
1777 — D. L. Dec. 4 1777 — C. G. Dec. 11 1779 — D. L.
May 14 1782—C. G. June 1 1791 — C. G. March 29 1806
—D. L. Feb. 6 1808.
- Changeling—see D. L. Nov. 7 1789.

- Change of Crowns—T. R. April 15 1667.
- Change Partners—D. L. March 10 1825.
- Changes, or Love in a Maze—T. R. May 1 1667 — for the plot, see vol. 9 p. 546.
- Chaplet—D. L. Dec. 2 1749.
- Chapman's characters—C. G. 1746-1747.
- Chapter of Accidents—Hay. Aug. 5 1780—D. L. May 8 1781—C. G. April 23 1782—D. L. C. Feb. 14 1793—C. G. Sep. 25 1795—D. L. Jan. 14 1797—D. L. June 8 1802—C. G. Oct. 15 1805—D. L. April 2 1816—D. L. Nov. 13 1823.
- Charitable Association—see Brooke 1777-1778.
- Charity Boy—D. L. Nov. 5 1796.
- Charke Mrs.—see Hay. 1759.
- Charles the Bold—D. L. June 15 1815.
- Charles 1st—L. I. F. March 1 1737—D. L. May 9 1740—C. G. April 2 1781—see Bath Jan. 31 1820.
- Charles 2d—C. G. May 27 1824.
- Charles 2d and Sir John Coventry—vol. 1 p. 99 — for his death, &c.—see end of T. R. 1684.
- Charles 8th—D. G. 1671.
- Charles 12th—D. L. Dec. 11 1828.
- Chatterley—see Bath Nov. 20 1810.
- Chaubert—see vol. 10 p. 198.
- Cheap Living—D. L. Oct. 21 1797.
- Cheats — see vol. 1 p. 34 — L. I. F. Nov. 26 and May 29 1720-1721—L. I. F. Dec. 11 1727.
- Cheats of Scapin — D. G. 1677 — Hay. Dec. 3 1705 — L. I. F. May 21 and Nov. 13 1724 — C. G. Nov. 13 1738 — C. G. Jan. 15 1776—C. G. May 18 1789— Hay. July 13 1808 — C. G. Nov. 6 1812.
- Chelsea Pensioner—C. G. May 6 1779.
- Cheque on my Banker—(compressed to 2 acts from Wanted a Wife)—D. L. Aug. 13 1821.
- Cherokee—D. L. Dec. 20 1794.
- Chetwood's bt.—C. G. Jan. 12 1741.
- Child of Chance—Hay. July 8 1812.
- Child of Nature—C. G. Nov. 23 1788—Hay. Aug. 11 1790— —D. L. April 16 1795.
- Children in the Wood—Hay. Oct. 1 1793—C. G. Oct. 16 1806 —D. L. Jan. 16 1818.
- Children, or Give them their Way—D. L. April 28 1800.

- Chimera—L. I. F. Jan. 19 1721.
- Chimney Corner—D. L. Oct. 7 1797.
- Chinese Festival—D. L. Nov. 8 1755.
- Chinese Orphan—see D. L. April 21 1759.
- Chip of the Old Block—Hay. Aug. 22 1815.
- Chit Chat, by Killegrew—D. L. Feb. 14 1719.
- Chit Chat (Interlude)—C. G. April 20 1781.
- Choice, by Murphy—D. L. March 23 1765—C. G. March 30 1772.
- Choice of Harlequin—C. G. Dec. 26 1781.
- Choleric Fathers—C. G. Nov. 10 1785.
- Choleric Man—D. L. Dec. 19 1774.
- Christian turn'd Turk—see vol. 10 p. 94.
- Christian Hero—D. L. Jan. 13 1735.
- Christmas Tale—D. L. Dec. 27 1773.
- Chrononhotonthologos — Hay. Feb. 22 1734—C. G. April 21 1772—C. G. May 3 1779—Hay. Aug. 13 1783—Hay. Aug. 27 1788—Hay. Aug. 9 1806—D. L. June 30 1815.
- Cibber Colley — for his quarrel with Pope, see D. L. Jan. 16 1717—for his pleading against Sir Richard Steele, see Feb. 17 1728 — for his conduct as manager, see end of D. L. 1731-1732—for his retirement and characters, see 1732-1733 —for his return to the stage, see D. L. Oct. 31 1734—for his final retirement, see C. G. 1744-1745—for his alteration of King John, see Historical Register at Hay. 1737.
- Cibber Mrs.—Theophilus Cibber's 1st wife—see D. L. 1732-1733.
- Cibber Mrs.—his 2d wife—her characters—D. L. 1765—1766.
- Cibber Theophilus—account of him and his wife at end of D. L. 1737-1738—his death and characters, Hay. 1758.
- Cicilia and Clorinda—see vol. 1 pp. 391-2.
- Cinderella, or the Fairy, &c.—C. G. April 13 1830
- Cinna's Conspiracy—D. L. Feb. 19 1713.
- Cynthia and Endimion—D. L. 1697.
- Circassian Bride—D. L. Feb. 23 1809.
- Circe—D. G. 1677—L. I. F. July 14 1704—L. I. F. April 11 1719.
- Citizen—D. L. July 2 1761—C. G. Nov. 15 1762—C. G. Dec. 5 1775—Hay. June 30 1777—D. L. April 5 1780—C. G. Feb. 23 1788—D. L. Oct. 28 1813—C. G. June 2 1818.
- Citizen's Daughter—see vol. 10 p. 190.
- Citizen turned Gentleman, or Mamamouchi—D. G. 1671.
- City Bride—L. I. F. 1696.

- City Customs**—D. L. June 30 1703.
City Farce—see vol. 10 p. 166.
City Heiress—D. G. 1681—Hay. July 10 1707.
City Lady—L. I. F. 1697.
City Madam—D. L. April 29 1783—see Riches.
City Match—see D. L. April 15 1755.
City Night-Cap—see Dodsley 1744—vol. 9.
City Politics—T. R. 1683—D. L. July 11 1712—L. I. F. July 10 1717.
City Ramble, or Playhouse Wedding—D. L. Aug. 17 1711.
City Ramble, or Humours of the Compter—L. I. F. June 2 1715.
City Wit—see vol. 10 p. 36.
Clandestine Marriage—D. L. Feb. 20 1766—C. G. Jan. 9 1768—C. G. Nov. 30 1770—D. L. Nov. 20 1775—Hay. Aug. 19 1784—C. G. Nov. 27 1789—D. L. June 15 1798—D. L. May 6 1802—D. L. May 22 1804—Hay. Sep. 3 1806—D. L. C. May 14 1810—C. G. Sep. 15 1813—D. L. June 2 1817—C. G. Sep. 18 1818—Hay. Sep. 11 1824—C. G. Jan. 9 1828.
Clancy Dr., when blind, acted in Œdipus—D. L. April 2 1744.
Clari—C. G. May 8 1823.
Claricilla—see vol. 1 p. 36 and p. 391.
Clarke's characters—C. G. 1785-1786.
Clementina—C. G. Feb. 23 1771.
Clemenza—Bath June 1 1822.
Cleomenes—T. R. 1692—D. L. Aug. 8 1721.
Cleone—C. G. Dec. 2 1758—Bath Dec. 21 1782—D. L. Nov. 22 and 24 1786.
Cleonice—C. G. March 2 1775.
Cleopatra by Daniel—see vol. 9 p. 581.
Cleopatra by May—see vol. 10 p. 49.
Clive Mrs.—her characters—D. L. 1768-1769.
Cloacina—see vol. 10 p. 190.
Clock Case—C. G. May 2 1777.
Club of Fortune Hunters—D. L. April 28 1748.
Clun—see T. R. Aug. 3 1664.
Coalition by Graves—see vol. 10 p. 201.
Coalition by Macnally—C. G. May 19 1783.
Coalition between Patentees of D. L. and C. G.—see D. L. 1778-1779.
Cobler—D. L. Dec. 9 1774.

- Cobler of Castlebury—C. G. April 27 1779.
- Cobler of Preston, by Bullock—L. I. F. Jan. 24 1716—C. G. April 7 1738—C. G. May 23 1759.
- Cobler of Preston, by Johnson—D. L. Feb. 3 1716—D. L. Sept. 29 1817.
- Cobler's Opera—L. I. F. April 26 1728—C. G. April 24 1739.
- Coffeehouse, by Miller—D. L. Jan. 26 1738.
- Coffeehouse Politician—L. I. F. Dec. 4 1730.
- Collier Jeremy—his View of the Immorality and Profaneness of the Stage—see end of 1697.
- Collier William—gets possession of D. L. Nov. 22 1709—extorts a pension from the actors in 1711-1712—becomes a non-entity in 1714-15.
- Collins—1st app. at D. L. Oct. 2 1802—died in May 1806.
- Colman the Elder sold his share of the Patent of C. G.—at end of 1773-1774.
- Colman the Younger—for his Random Records see the end of Hay. 1830.
- Colonel—C. G. May 4 1830.
- Columbus—C. G. Dec. 1 1792—C. G. June 25 1816—Bath May 5 1823.
- Combat of Love and Friendship—see vol. 10 p. 127.
- Come and See—Hay. July 18 1814.
- Comedy of Errors—D. L. Nov. 11 1741—C. G. April 24 1762—C. G. June 3 1793—C. G. June 2 1798—C. G. Jan. 9 1808—C. G. April 17 1811—for an account of the play, see C. G. Jan. 22 1779.
- Comedy of Errors, as Opera—C. G. Dec. 11 1819—D. L. June 1 1824.
- Come if you Can—Hay. June 14 1824.
- Comer—Bath Dec. 16 1813—C. G. Oct. 4 1819.
- Comfortable Lodgings—D. L. March 10 1827.
- Comical Gallant—D. L. 1702.
- Comical Lovers, or Marriage a-la-Mode—Hay. Feb. 4 1707—D. L. Oct. 8 1720—D. L. March 10 1746—D. L. March 9 1752.
- Comical Revenge, or Love in a Tub—L. I. F. 1664—Hay. Dec. 14 1706—D. L. Jan. 10 1713—D. L. Sept. 29 1720—D. L. Nov. 26 1726—for the plot, see vol. 10 p. 252.
- Comical Resentment—C. G. March 26 1759.
- Commissary—Hay. 1765—C. G. May 1 1771—Hay June 17 1774—C. G. April 1 1788—Hay. June 25 1793.

- Committee—T. R. 1665—Hay. Dec. 2 1706—D. L. Oct. 29 1720—L. I. F. March 21 1732—D. L. Jan. 6 1742—C. G. Oct. 11 1749—D. L. Dec. 29 1760—D. L. April 21 1778—D. L. Feb. 7 1788.
- Committee Man Curried—see vol. 10 p. 121.
- Commonwealth of Women—T. R. 1685.
- Comparison between the two Stages—see end of 1702.
- Compromise—L. I. F. Dec. 15 1722.
- Comus in 3 acts as first piece—D. L. March 4 1738—C. G. March 3 1744—D. L. Nov. 28 1752—C. G. April 9 1755—C. G. Jan 18 1760—reduced to 2 acts C. G. Oct 16 1773—D. L. May 1 1775—C. G. March 16 1776—D. L. Dec. 22 1777—C. G. March 23 1784—D. L. May 15 1786—C. G. April 20 1803—C. G. June 5 1812—C. G. May 12 1829.
- Conceited Pedlar—see vol. 10 p. 47.
- Confederacy—Hay. Oct. 30 1705—D. L. Dec. 17 1709—L. I. F. March 28 1720—L. I. F. Dec. 16 1725—D. L. Dec. 8 1739—D. L. Feb. 24 1746—D. L. Oct. 27 1759—D. L. Dec. 8 1769—C. G. Nov. 16 1770—D. L. April 9 1778—Hay. Aug. 21 1781—Hay. June 11 1785—D. L. Nov. 24 1796—C. G. Dec. 16 1807—D. L. C. Jan. 12 1810—C. G. April 10 1810—D. L. May 20 1817—C. G. Nov. 10 1819—D. L. Nov. 2 1825.
- Confederates, by Breval—see D. L. Jan. 16 1717.
- Confession—see Cumberland's Posthumous Works—1812-1813.
- Confined in Vain—see vol. 10 p. 226.
- Conflict, or Love, Honour and Pride—see vol. 7 p. 399.
- Congreve—see Old Batchelor T. R. 1693, and Way of the World L. I. F. 1700.
- Conjectures—Hay. June 15 1830.
- Conjuror F.—D. L. April 29 1774.
- Connoisseur—D. L. Feb. 20 1736.
- Conquest of Algiers—(altered from Ramah Droog)—Bath Nov. 16 1816.
- Conquest of Canada—see vol. 10 p. 184.
- Conquest of China—D. G. 1674.
- Conquest of Granada—T. R. 1670—D. L. March 5 1709.
- Conquest of Spain—Hay. May — 1705.
- Conquest of Taranto—C. G. April 15 1817.
- Conscience—D. L. Feb. 21 1821.
- Conscience, by Iffland—see vol. 10 p. 221.

- Conscious Lovers**—D. L. Nov. 7 1722—L. I. F. Nov. 23 1730
 —D. L. Feb. 9 1736 — C. G. March 9 1741—D. L. March
 12 1747—D. L. Oct. 3 1751—C. G. April 25 1758—D. L.
 Oct. 2 1759—C. G. Oct. 5 1763—D. L. April 4 1766—C. G.
 Oct. 7 1774—D. L. Oct. 25 1776—D. L. Jan. 6 1780—
 C. G. March 27 1787—D. L. Dec. 20 1796—C. G. Nov. 18
 1797—C. G. Jan. 16 1810—Bath April 25 1818.
- Consequences**—see vol. 10 p. 201.
- Conspiracy, by Jephson**—D. L. Nov. 15 1796.
- Conspiracy, by H. Killigrew**—see vol. 10 p. 109.
- Conspiracy, by Whitaker**—D. G. 1680.
- Conspiracy Discovered, or French Policy Defeated**—D. L. Aug. 4
 1746.
- Conspiracy of Byron**—see vol. 9 p. 583.
- Constant Couple**—D. L. 1699—L. I. F. March 22 1731—D. L.
 March 22 1739—C. G. Nov. 21 1740—D. L. Jan. 4 1742
 —D. L. March 17 1743—D. L. Dec. 12 1749—C. G. Nov.
 1 1754—D. L. April 1 1762—D. L. March 12 1771—D. L.
 May 8 1776—D. L. April 16 1779—C. G. March 29 1785
 —D. L. May 2 1788—Hay. July 30 1789—D. L. Oct. 9
 1805—Bath Dec. 6 1817—Hay. Aug. 9 1820.
- Constantine, by Lee**—T. R. 1684.
- Constantine, by Francis**—C. G. Feb. 23 1754.
- Constantine Paleologus**—see Miss Baillie 1811-1812.
- Constant Lovers**—see vol. 2 p. 529.
- Constant Maid**—see vol. 9 p. 557.
- Constant Nymph**—D. G. 1677.
- Consultation**—Hay. April 24 1705.
- Contending Brothers**—see Brooke 1777-1778.
- Contented Cuckold**—see vol. 10 p. 149.
- Contract, by** —L. I. F. April 30 1731.
- Contract, by Dr. Franklin**—Hay. June 12 1776.
- Contract, or Female Captain**—D. L. April 5 1779.
- Contrariety**—see vol. 10 p. 204.
- Contrast, or Jew and Married Courtesan**—D. L. May 12 1775.
- Contrast**—1790—see vol. 10 p. 199.
- Contrivances**—D. L. Aug. 9 1715—D. L. Aug. 5 1729—D. L.
 Jan. 17 1746—C. G. March 25 1761—D. L. April 20 1761
 —C. G. April 23 1773—C. G. May 6 1785—Bath June 16
 1819.
- Conway's characters**—Bath 1820-1821.

- Cooke's characters—C. G. 1809-1810.
- Cooper—Hay. June 1772.
- Cooper John—made his 1st app. at D. L. Nov. 1 1820.
- Coquet, by Molloy—L. I. F. April 19 1718.
- Coriolanus, by Tate—see *Ingratitude of a Commonwealth*—T. R. 1682.
- Coriolanus, by Dennis—see *Invader of his Country*—D. L. Nov. 11 1719.
- Coriolanus, by Thompson—C. G. Jan. 13 1749.
- Coriolanus, by Sheridan—C. G. Dec. 10 1754—C. G. March 14 1758.
- Coriolanus, by J. P. Kemble—D. L. Feb. 7 1789—D. L. May 29 1804—C. G. Nov. 3 1806—Bath Jan. 14 1817.
- Coriolanus, by Shakspeare (only)—D. L. Jan. 24 1820.
- Cornelia—see 11th vol. of Dodsley, 1744.
- Cornish Comedy—D. G. 1696.
- Cornish Miners—Bath March 19 1829.
- Cornish Shipwreck—Bath June 12 1813.
- Cornish Squire—D. L. Jan. 3 1734.
- Coronation, by Shirley—see vol. 9 p. 558.
- Coronation of George the 4th—July 19 1821—D. L., C. G. and Hay. were opened gratuitously to the public.
- Coronation of David—see vol. 10 p. 184.
- Corsicans—see vol. 10 p. 209.
- Cortez—C. G. Nov. 5 1823.
- Costly Whore—see vol. 10 p. 106.
- Cottage, by Smith 1796—see vol. 10 p. 204.
- Cottage Maid—C. G. June 3 1791.
- Cottagers (C. O.) by Miss Ross—see vol. 10 p. 198.
- Cottagers—see end of C. G. 1767-1768 —and C. G. Nov. 12 1779.
- Cottagers, by Carey—see vol. 10 p. 184.
- Count de Villeroi—see vol. 10 p. 201.
- Count Koenigsmark—see vol. 10 p. 219.
- Counterfeit Bridegroom—D. G. 1677.
- Counterfeit, by Franklin—D. L. March 17 1804.
- Counterfeit Heiress—(F. from *Love for Money*)—C. G. April 16 1762.
- Counterfeits C.—D. G. 1678.
- Counterfeits F.—D. L. March 26 1764.

- Countess of Salisbury—Hay. Aug. 31 1767—D. L. Jan. 20 1768—C. G. Oct. 26 and Nov. 14 1768—C. G. April 7 1777—D. L. March 16 1779—Hay. Aug. 14 1780—D. L. March 6 and April 13 1784—D. L. Dec. 8 1797.
- Count of Anjou—D. L. May 2 1816.
- Count of Burgundy—C. G. April 12 1799.
- Count of Narbonne—C. G. Nov. 17 1781—D. L. March 8 1787—C. G. March 22 1790—D. L. April 30 1798—C. G. Nov. 5 1807.
- Country Attorney—Hay. July 7 1787.
- Country Captain—see vol. 10 p. 73.
- Country Coquet—see vol. 10 p. 178.
- Country Girl—D. L. Oct. 25 1768—D. L. Oct. 18 1785—C. G. June 16 1790—Hay. Aug. 2 1791—C. G. Nov. 23 1805—C. G. May 11 1811—D. L. Nov. 7 1815—C. G. Dec. 6 1828.
- Country House—D. L. June 16 1705—C. G. April 18 1735—C. G. April 3 1758.
- Country Inn—see Miss Baillie—1811-1812.
- Country Innocence—T. R. 1677.
- Country Lasses—D. L. Feb. 4 1715—D. L. July 4 and Aug. 9 1729—G. F. Dec. 3 1734—C. G. March 27 1739—C. G. Jan. 6 1756—C. G. Nov. 26 1763—Bath Dec. 7 1813.
- Country Madcap—D. L. June 7 1770—C. G. Dec. 12 1770—C. G. April 14 1777—C. G. May 9 1786.
- Country Wake—L. I. F. 1696—Hay. Feb. 18 1710—reduced to one act at D. L. Oct. 6 1711—as F.—C. G. March 18 1760.
- Country Wedding F.—D. L. July 27 1714.
- Country Wedding, by Hawker—see L. I. F. May 6 1729.
- Country Wedding, or the Cocknies Bit—see ditto.
- Country Wife—T. R. 1673—D. L. April 14 1709—D. L. May 18 1715—L. I. F. Oct. 4 1725—D. L. Feb. 4 1735—C. G. Jan. 12 1742—D. L. Nov. 28 1748.
- Country Wife, as Farce—D. L. April 26 1765—C. G. April 13 1768—C. G. Dec. 16 1776—C. G. Feb. 7 1786.
- Country Wit—D. G. 1675—D. L. Feb. 6 1708—D. L. Dec. 6 1709—D. L. Jan. 20 1727.
- Courage Rewarded—see vol. 10 p. 205.
- Courageous Turk—see vol. 10 p. 4.
- Court and Country, or the Changelings—see vol 10 p. 171.
- Court Beggar—see vol. 10 p. 35.
- Courtney, Earl of Devonshire—see vol. 10 p. 152.

- Court of Alexander—see vol. 5 p. 288.
- Court Secret—T. R. 1682.
- Courtship a-la-Mode—D. L. July 9 1700.
- Covent Garden C. by Nabbes—see vol. 10 p. 61.
- Covent Garden differences—between the Proprietors and 8 Actors—see end of 1799-1800.
- Covent Garden opened—Dec. 7 1732—burnt on the night of Sep. 19 1808—new theatre opened Sep. 18 1809.
- Covent Garden Theatre—Dramatic Satire at C. G. April 8 1752.
- Covent Garden Tragedy—D. L. June 1 1732.
- Coventry Act—see vol. 10 p. 201.
- Cow Doctor—see vol. 10 p. 231.
- Coxcomb—T. R. 1682.
- Cozeners—Hay. Aug. 3 1774—C. G. April 10 1792—D. L. Nov. 8 1800.
- Cozening, or Half an Hour in France—C. G. May 22 1819.
- Crawford Mrs.—her characters—C. G. 1797-1798.
- Creusa—D. L. April 20 1754.
- Crime from Ambition—see vol. 10 p. 220.
- Crisis—D. L. May 1 1778.
- Critic—D. L. Oct. 29 1779—Hay. Aug. 29 1783—C. G. Feb. 21 1785—D. L. May 12 1797—C. G. April 30 1800—C. G. May 10 1809—D. L. C. May 22 1809—C. G. Nov. 6 1818—C. G. June 6 1826—D. L. Dec. 31 1827.
- Critic upon Critic—see vol. 10 p. 197.
- Croaking (Interlude from Good-natured Man)—D. L. C. May 2 1810.
- Crosses—see vol. 10 p. 31.
- Cromwell—Life and Death of Thomas Lord Cromwell—see vol. 2 p. 530.
- Cross Mrs.—her characters—L. L. F. 1723-1724.
- Cross Partners—Hay. Aug. 23 1792.
- Cross Purposes—C. G. Dec. 8 1772—D. L. Dec. 10 1789—C. G. Oct. 5 1790—Bath Jan. 22 1821.
- Cross the Prompter—see D. L. April 17 1754.
- Cross' Dramas—see vol. 8 p. 347.
- Crotchet Lodge—C. G. Feb. 17 1795—D. L. Dec. 13 1813.
- Crowne—see vol. 1 pp. 304, 415—and vol. 2 p. 144.
- Cruel Brother—see vol. 10 p. 79.
- Cruel Gift—D. L. Dec. 17 1716.

- Cruelty of the Spaniards in Peru—see vol. 1 p. 38.
- Crusade—C. G. May 6 1790.
- Cry to-day and Laugh to-morrow—D. L. Nov 29 1816.
- Cuckold in Conceit—Hay. March 22 1707.
- Cuckold's Haven—T. R. 1685.
- Cumberland's Posthumous Plays—1812-1813.
- Cunning Lovers—see vol. 10 p. 128.
- Cunning Man—D. L. Nov. 21 1766.
- Cupid and Psyche—D. L. Feb. 4 1734.
- Cupid's Revenge—L. I. F. 1668.
- Cupid's Revenge F.—Hay. July — 1772.
- Cupid's Whirligig—see vol. 10 p. 93.
- Cure for a Coxcomb—C. G. May 15 1792.
- Cure for a Cuckold—see City Bride—L. I. F. 1796.
- Cure for a Scold — D. L. Feb. 25 1735 — C. G. March 27 and April 26 1750.
- Cure for Jealousy—L. I. F. 1701.
- Cure for the Heart-Ache — C. G. Jan. 10 1797 — D. L. Oct. 6 1813.
- Cure of Saul—see end of C. G. 1770-1771.
- Curfew—D. L. Feb. 19 1807—C. G. March 27 1817.
- Curiosity by Lathom—see vol. 10 p. 222.
- Curiosity by King of Sweden—C. G. April 17 1798.
- Curiosity Cured—D. L. July 21 1825.
- Custom of the Country—revived at T. R. Jan. 2 1667 — for the plot see Love makes a Man D. L. 1701.
- Custom of the Country (Bickerstaff's Burial)—D. L. May 5 1715.
- Custom's Fallacy—see vol. 10 p. 226.
- Cutter of Colman Street—L. I. F. Dec. 16 1661—L. I. F. Oct 5 1702—D. L. Aug. 1 1712—L. I. F. Jan. 3 1723 — for the plot see vol. 10 p. 62.
- Cymbeline, by Shakspeare—Hay. Nov. 8 1744 — C. G. April 7 1746—D. L. Nov. 28 1761 — C. G. Dec. 28 1767 — D. L. Dec. 1 1770 — Hay. Aug. 9 1782 — C. G. Oct. 18 1784 — D. L. Nov. 21 1785—D. L. Jan. 29 and March 20 1787 — C. G. May 13 1800 — C. G. Jan. 18 1806 — C. G. June 3 1812 — C. G. May 29 1816 — C. G. June 2 1825 — D. L. Feb. 9 1829—for the foundation of the plot, see D. L. Nov. 28 1761.
- Cymbeline by Brooke—see end of 1777-1778.

- Cymbeline**, by D'Urfey—see *Injured Princess* T. R. 1682—*Cymbeline* at C. G. March 20 1738.
- Cymbeline**, by Hawkins—C. G. Feb. 15 1759.
- Cymon**—D. L. Jan. 2 1767 — C. G. March 27 1784 — D. L. C. Dec. 31 1791—C. G. Nov. 20 1815 in 3, and then in 2 acts—C. G. April 7 1827.
- Cynick**—G. F. Feb. 22 and 23 1731.
- Cynthia's Revels**—see *Ben Jonson* 1815-1816—vol. 2.
- Cyrus**—C. G. Dec. 3 1768—D. L. March 13 1776—C. G. May 30 1794.
- Cyrus the Great**—L. I. F. 1696.
- Czar**—C. G. March 8 1790.
- Czar by Cradock**—see vol. 10 p. 244.
- Czar of Muscovy**—L. I. F. 1701.

D.

- Dagobert King of the Franks**—see vol. 10 p. 217.
- Dame Dobson**—T. R. 1684.
- Damn**—as condemn only—see C. G. Feb. 29 1812.
- Damoiselle**—see vol. 10 p. 38.
- Damon and Daphne**—D. L. May 7 1733.
- Damon and Phillida**—see vol. 3 p. 233—D. L. Feb. 23 1769.
- Damon and Pithias**—see 1st vol. of *Dodaley* 1744.
- Damon and Pythias**—C. G. May 28 1821.
- Dance in Macbeth**—see *Bath* April 12 1803.
- Dance Miss**—see end of *Bath* 1822-1823.
- Dancer Mrs.**—see *Mrs. Crawford*.
- Daniel**—see *Miss More* 1781-1782.
- Daphne and Amintor**—D. L. Oct. 8 1765.
- Darby's Return**—see vol. 10 p. 227.
- Darius by Crowne**—T. R. 1688.
- Darius by the Earl of Sterline**—see vol. 10 p. 31.
- Darkness Visible**—*Hay*. Sep. 23 1811—C. G. June 10 1813.
- Dash, or Who but He?**—D. L. Oct. 20 1804.
- Daughter to Marry**—*Hay*. June 16 1828.
- Davenport Mrs.**—see end of *L. I. F.* 1663.
- Davenport Mrs.**—her characters—C. G. 1829-1830
- David and Bethsabe**—see *Hawkins* 1773.
- David and Goliath**—see *Miss More* 1781-1782.

- David Rizzio—D. L. June 17 1820.
- Davies T.—for some of his mistakes, see end of D. L. 1777-1778.
- Davison Mrs.—made her 1st app. at D. L. Oct. 8 1804, as Miss Duncan.
- Day after the Wedding—C. G. May 18 1808—Hay. Sept. 7 1809.
- Day at Rome—C. G. Oct. 11 1798.
- Day in London—D. L. April 9 1807.
- Day in Turkey—C. G. Dec. 3 1791.
- Days of Yore—C. G. Jan. 13 1796.
- Deaf and Dumb—D. L. Feb. 24 1801—Bath Dec. 3 1801—D. L. May 22 1806—Hay. Sept. 2 1814—D. L. May 27 1816—C. G. Nov. 22 1826.
- Deaf Lover—C. G. Feb. 2 1780—D. L. Feb. 4 1784—D. L. Feb. 20 1790—C. G. Feb. 2 1792—C. G. March 9 1819.
- Deaf Indeed—D. L. Dec. 4 1780.
- Deaf as a Post—D. L. Feb. 15 1823.
- Dead Alive—Hay. June 16 1781—Hay. July 27 1797—C. G. June 8 1814.
- Death of Bucephalus—see vol. 7 p. 133.
- Death of Captain Cook—C. G. March 24 1789.
- Death of Cæsar, by Voltaire—see vol. 3 p. 95.
- Death of Capt. Faulkner—C. G. May 6 1795.
- Death of Robert, Earl of Huntington—see vol. 9 p. 451.
- Debauchee, or Credulous Cuckold—D. G. 1677—D. L. Aug. 4 1708.
- Debauchees, by Fielding—D. L. June 1 1732—D. L. Oct. 17 1745.
- Deborah, or a Wife for you all—D. L. April 6 1733.
- Debtor and Creditor—C. G. April 20 1814.
- Deceiver Deceived—L. I. F. 1698.
- December and May—C. G. May 16 1818.
- Decoy, or Harlot's Progress—G. F. Feb. 5 1733.
- Deception—D. L. Oct. 28 1784.
- Deformed Transformed—see vol. 9 p. 140.
- Delane's characters—C. G. 1749-1750.
- Delays and Blunders—C. G. Oct. 30 1802.
- Delinquent—C. G. Nov. 14 1805.
- Delusion (altered from Students of Salamanca)—C. G. March 4 1813.

- Democratic Rage**—see vol. 10 p. 201.
Demetrius—see vol. 10 p. 184.
De Monfort or Montfort—D. L. April 29 1800—D. L. Nov. 27 1821—Bath June 19 1822.
Dependent—D. L. Oct. 20 1795.
Deposing and Death of Queen Gin—Hay. 1736.
Dennis—Hay. Dec. 18 1733.
Der Freischutz—C. G. Oct. 14 1824—D. L. Nov. 10 1824.
Deserted Daughter—C. G. May 2 1795.
Deserter—D. L. Nov. 2 1773—D. L. Sep. 22 1796—C. G. Nov. 25 1813—C. G. June 1 1825.
Desert Island—D. L. Jan. 24 1760.
Deserter of Naples—D. L. June 2 1788.
Deserts of Arabia—C. G. Nov. 20 1806.
Deserving Favourite—see vol. 10 p. 24.
Destruction of Jerusalem—in 2 parts at T. R. 1677—2d part revived at D. L. July 1 1712.
Destruction of Troy—D. G. 1678.
Deuce is in him—D. L. Nov. 4 1763—C. G. April 20 1771—C. G. Nov. 14 1782—Hay. July 23 1785—D. L. April 28 1790—D. L. May 1 1797—D. L. Dec. 11 1813—D. L. Oct. 23 1817.
Device, or Deaf Doctor—C. G. Sep. 27 1779.
Devil of a Duke, or Trappolin's Vagaries—D. L. Sep. 23 1732.
Devil of a Wife—T. R. 1686—L. I. F. April 6 1724.
Devil's an Ass—see T. R. 1682.
Devil's Bridge—by D. L. C. May 6 1812—C. G. April 11 1818.
Devil's Law-case—see vol. 10 p. 16.
Devil's Elixir—C. G. April 20 1829.
Devil in the Wine Cellar, altered from Walking Statue—Hay. July 25 1786.
Devil to Pay—D. L. Aug. 6 1731—C. G. April 11 1756—D. L. Nov. 24 1773—D. L. April 9 1779—Bath Feb. 9 1782—C. G. April 11 1785—C. G. March 1 1787—D. L. Dec. 17 1788—C. G. May 9 1828.
Devil upon two Sticks—Hay. May 30 1768—Hay. Sep. 11 1780—C. G. June 11 1787.
Diamond cut Diamond, or Venetian Revels—C. G. May 23 1797.
Didier Mrs.—see Bath Feb. 17 1807.
Dido and Æneas—Hay. Jan. 12 1784.
Dido (Burlesque Opera)—Hay. July 24 1771.

- Dido, by Marlowe—see *Old Plays* 1823-1824.
- Dido, by Reed—D. L. March 28 1767—D. L. April 28 1797.
- Dido Queen of Carthage Op.—by D. L. C. May 23 1792.
- Different Widows—L. I. F. 1703.
- Difficulty in arranging plays without the playbills—see vol. 1 p. 109.
- Difficulty of arranging the names of the performers in the bills—see D. L. C. April 28 1792.
- Difficulty of finding letters sufficiently large for the principal performers—see vol. 4 p. 374.
- Digges—his characters—Hay. 1781.
- Dimond's characters—see Bath 1800-1801.
- Dirce, or Fatal Urn—D. L. June 2 1821.
- Disagreeable Surprise—D. L. Dec. 1 1819.
- Disappointed Gallant, or Buckram in Armour—see vol. 7 p. 133.
- Disappointment by Southerne—T. R. 1684.
- Disbanded Officer—Hay. July 23 1786.
- Discarded Secretary—see vol. 10 p. 210.
- Discovery—D. L. Feb. 3 1763—D. L. Jan. 20 1776—D. L. Feb. 3 1779—C. G. Nov. 29 1782—D. L. April 21 1806.
- Disguise—see vol. 10 p. 195.
- Disinterested Love—C. G. May 30 1798.
- Dissembled Wanton—L. I. F. Dec. 14 1726.
- Dissipation—D. L. March 9 1781.
- Distracted State—see vol. 10 p. 75.
- Distressed Baronet—D. L. May 11 1787.
- Distressed Family—Hay. July 9 1791.
- Distressed Innocence—T. R. 1691.
- Distressed Mother—D. L. March 17 1712—C. G. Jan. 16 1735—C. G. Nov. 29 1742—C. G. April 4 1747—D. L. March 10 1748—C. G. Dec. 18 1750—D. L. Dec. 10 1751—C. G. April 30 1753 *with large and small letters according to the rank of the different performers*—D. L. Oct. 29 1754—D. L. Dec. 8 1764—C. G. Jan. 7 1775—D. L. Feb. 6 1775—C. G. Nov. 19 1778—D. L. March 29 1781—D. L. March 4 1786—D. L. Jan. 6 1802—C. G. Dec. 21 1803—C. G. Sept. 16 1816—D. L. Oct. 22 1818—Bath Jan. 5 1820.
- Distressed Wife—C. G. March 5 1734—revived at C. G. as *Modern Wife*, April 27 1771.
- Distresses—see vol. 10 p. 83.
- Distress upon Distress—see vol. 10 p. 177.

- Diversions of the Morning—Hay. 1747—D. L. Oct. 17 1758.
- Divorce—D. L. Nov. 10 1781—D. L. April 14 1789—D. L. Nov. 4 1807.
- Doating Lovers—L. I. F. June 23 1715.
- Doctor and Apothecary—D.L. Oct. 25 1788—D.L. June 3 1817.
- Dr. Faustus, by Marlowe } T. R. 1686.
 Dr. Faustus, by Mountfort }
- Dr. Hocus Pocus—Hay. Aug. 12 1814.
- Dr. Last in his Chariot—Hay. 1769—C. G. April 26 1779.
- Dr. Last's Examination—Hay. Aug. 21 1787—D. L. May 4 1790
 —C. G. May 29 1795—D. L. May 15 1801—C. G. C. May 17 1809—Hay. Aug. 21 1809.
- Dodd's characters—D. L. 1795-1796.
- Dodsley's Old Plays—see end of 1743-1744.
- Dog Days in Bond Street—Hay. Aug. 31 1820—Bath Jan. 31 1821—Hay. Sept. 20 1824.
- Dogget—his 1st app. at T. R. seems to have been in 1691—he became joint-manager in 1709-1710—for his characters, see D. L. 1713-1714—for his coat and badge see D. L. Aug. 1 1716.
- Doldrum—C. G. April 23 1796--Hay. Aug. 29 1812.
- Don Carlos, by Lee—D. G. 1676—D. L. July 27 1708.
- Don Carlos, by Lord John Russell—see vol. 10 p. 240.
- Don Giovanni in London—Bath Dec. 11 1820.
- Don Giovanni in Ireland—D. L. Dec. 22 1821.
- Don Giovanni, or the Spectre on Horseback—Bath May 19 1819.
- Don John, or Two Violettas—C. G. Feb. 20 1821.
- Don Juan, or the Libertine Destroyed, Pant—D. L. May 10 1782—D. L. May 22 1789—C. G. May 28 1789.
- Don Pedro, by Cumberland—Hay. July 23 1796.
- Don Pedro, by Lord Porchester—D. L. March 10 1828.
- Don Quixote 1st and 2d parts—T. R. 1694.
- Don Quixote (probably 2d part)—D. L. June 17 1713—C. G. May 17 1739.
- Don Quixote, 3d part—D. L. 1696.
- Don Quixote in England—Hay. about April 1734—D. L. April 6 1752—C. G. May 3 1759—Liverpool June 11 1777.
- Don Sebastian—T. R. 1690—D. L. April 9 1709—L. I. F. Jan. 28 1717—L. I. F. Jan. 28 1717—L. I. F. April 24 1732—C. G. March 12 1744—D. L. Dec. 7 1752—C. G. March 22 1774—C. G. May 26 1794.
- Doom of Devorgoil—see vol. 10 p. 245.

- Dorset Garden—opened Nov. 7 1671.
- Dorval—see vol. 10 p. 184.
- Double Deception—D. L. April 28 1779.
- Double Dealer—T. R. 1693—L. I. F. Oct. 18 1718—D. L. Jan. 10 1738—C. G. Jan. 18 1745—C. G. April 5 1749—C. G. Nov. 28 1754—D. L. Oct. 29 1756—D. L. March 23 1773—C. G. March 5 1776—Hay. Sept. 2 1776—C. G. Dec. 17 1776—C. G. March 19 1782—D. L. Dec. 3 1784—D. L. Feb. 27 1802.
- Double Deceit (C. by Pople)—C. G. April 25 1735.
- Double Disappointment—D. L. March 18 1746—D. L. Oct. 16 1752—C. G. March 22 1759—D. L. Nov. 7 1767.
- Double Disguise—D. L. March 8 1784.
- Double Distress—L. I. F. 1701.
- Double Falsehood—D. L. Dec. 13 1727—C. G. Dec. 13 1740—C. G. April 24 1767—D. L. March 31 1770—C. G. June 6 1791—Bath May 23 1793.
- Double Gallant—Hay. Nov. 1 1707—C. G. Nov. 21 1734—D. L. Jan. 8 1739—C. G. Dec. 17 1744—D. L. Dec. 14 and 17 1750—D. L. Oct. 11 1759—D. L. Jan. 16 and Feb. 15 1770—D. L. April 19 1779—C. G. March 18 1780—D. L. Nov. 8 1788—C. G. May 11 1791—D. L. C. April 10 1792—C. G. Feb. 6 1798—D. L. Jan. 20 1801—D. L. March 29 1817.
- Double Marriage—T. R. 1683.
- Double Mistake—C. G. Jan. 9 1766.
- Doubtful Heir—see vol. 9 p. 559.
- Doubtful Son—Hay. July 3 1810 — Bath Jan. 1 1811 — Bath Jan. 4 1814.
- Douglas—C. G. March 14 1757 — D. L. Jan. 11 1760 — D. L. Dec. 1 1769—C. G. April 8 1775 — C. G. Jan. 15 1776 — Hay. June 2 1780—D. L. Dec. 4 1780—D. L. Dec. 22 1783 —C. G. Nov. 13 1783—D. L. Jan. 2 1784 — C. G. Dec. 28 1787—C. G. Oct. 26 1796 — C. G. Oct. 23 1797 — C. G. Oct. 6 1803 — D. L. May 6 1818 — C. G. June 2 1818 — C. G. June 9 1819.
- Downes—see end of Hay. 1705-1706.
- Downton made his 1st app. at D. L. Oct. 11 1796.
- Downfall of Robert Earl of Huntington—see vol. 9 p. 450.
- Dragon of Wantley—C. G. Oct. 26 1737—D. L. Feb. 2 1743—D. L. March 7 1747 — C. G. May 4 1762 — C. G. Nov. 18 1767—C. G. April 7 1774—C. G. March 18 1782.
- Dramatic Puffers—C. G. Feb. 9 1782.
- Dramatist—C. G. May 15 1789—D. L. May 4 1807.

- Dream**—see Miss Baillie 1811-1812.
- Dreamer Awake**—C. G. May 6 and 28 1791.
- Drummer**—D. L. March 10 1716—L. I. F. Feb. 2 1722—D. L. Oct. 3 1738—C. G. Jan. 23 1745 — D. L. Oct. 25 1754 — C. G. Jan. 28 1762—D. L. Jan. 29 1762—D. L. Nov. 6 1771 — in 2 acts C. G. April 24 1786—Bath March 6 1790 — in 3 acts D. L. Dec. 13 1794.
- Drunkard**—see vol. 10 p. 226.
- Drury Lane** — in 1696 the Theatre Royal was called the T. R. in D. L. — it was materially altered and enlarged in 1762-1763—it was pulled down in the summer of 1791—the new theatre was opened (for plays) April 21 1794 — it was burnt Feb. 24 1809—it was rebuilt, and opened Oct. 10 1812 — it was kept open all the summer of 1821.
- Drury Lane Committee**—closed their management June 9 1810.
- D. L. Company acted at Opera House in Hay. 1791-1792**—boxes raised to 6s.—pit to 3s. and 6d.
- D. L. Company at Hay.**—June 10 1819.
- Dryden**—for his Essay of Dramatick Poesie, see 1668 — for the assault on him in Rose Street, see Loving Enemies D. G. 1680—for his Politics, see Don Sebastian 1690—for the servility of his dedications, see Love Triumphant T. R. 1693—for his Religion, see Pilgrim D. L. 1700.
- Duel by Obrien**—D. L. Dec. 8 1772.
- Duellist**—C. G. Nov. 20 1773.
- Duel, or my Two Nephews**—C. G. Feb. 18 1823.
- Duenna**—C. G. Nov. 21 1775—C. G. Oct. 31 1789—D. L. May 18 1795—D. L. Nov. 19 1801—Hay. Sep. 20 1820—D. L. March 20 1821—C. G. Dec. 21 1825.
- Duenna (political)**—see vol. 10 p. 191.
- Duke and no Duke**—T. R. 1685 — Hay. Nov. 16 1705 — C. G. Feb. 5 1733 — D. L. Dec. 27 1749 — C. G. Dec. 9 1775 — D. L. May 3 1784 — C. G. April 18 1786 — C. G. April 8 1797—Hay. Aug. 14 1797.
- Duke of Guise**—T. R. 1682—see D. L. Aug. 9 1716.
- Duke of Milan altered by Cumberland**—C. G. Nov. 10 1779.
- Duke of Milan altered by * * D. L. March 9 1816**—Bath July 5 1816.
- Duke of Savoy**—C. G. Sep. 29 1817.
- Duke's Coat**—see vol. 10 p. 233.
- Duke's Mistress**—see vol. 9 p. 550.
- Dumb Girl of Genoa**—Bath April 18 1823.
- Dumb Knight**—see 6 vol. of Dodsley 1744.

- Dumb Lady—T. R. 1669.
 Dumb Savoyard and his Monkey—D. L. April 7 1828.
 Dunstall—see C. G. 1778-1779.
 Dupe—D. L. Dec. 10 1763.
 Dupes of Fancy—D. L. C. May 29 1792.
 Duplicity—C. G. Oct. 13 1781—(see Mask'd Friend.)
 D'Urfey—see D. L. June 15 1713.
 Dutchess of Malfy—L. I. F. 1664—Hay. July 22 1707 — for the original cast see vol. 10 p. 16.
 Dutch Lover—D. G. 1673.
 Dutchman—Hay. Sep. 8 1775.
 Dutiful Deception—C. G. April 22 1778.
 Dwarf of Naples—D. L. March 13 1819.
 Dwyer—see end of D. L. 1803-1804.

E

- Each for Himself—D. L. Oct. 24 1816.
 Earl Goodwin—Bath Nov. 3 1789.
 Earl of Essex, by Banks—see Unhappy Favourite.
 Earl of Essex, by Brooke — D. L. Jan. 3 1761 — Hay. Sep. 3 1770.
 Earl of Essex, by Jones — C. G. Feb. 21 1753 — D. L. Oct. 24 1755—D. L. April 27 1773—C. G. Dec. 26 1774 — D. L. Feb. 12 1781—C. G. April 17 1782—C. G. Dec. 31 1790—C. G. Nov. 10 1812—C. G. Dec. 30 1822.
 Earl of Warwick, or British Exile—D. L. June 26 1719.
 Earl of Warwick, by Dr. Franklin—D. L. Dec. 13 1766—C. G. March 22 1770—D. L. March 26 1774—C. G. April 5 1779 — D. L. Nov. 3 1784 — D. L. March 29 1806 — at Opera House, see vol. 8 p. 240—C. G. Dec. 11 1818.
 Earl of Warwick, in 3 acts—C. G. May 24 1796—C. G. Dec. 11 1818.
 East Indian, by Lewis—D. L. April 22 1799.
 East Indian, by — Hay. July 16 1782.
 Eastward Hoe—D. L. Oct. 29 1751—altered to Old City Manners—D. L. Nov. 9 1775—for the plot see Cuckold's Haven 1685.
 Eccentric Lover—C. G. April 30 1798.
 Edgar and Alfreda—T. R. 1677.
 Edgar and Emmeline—D. L. Jan. 31 1761—C. G. March 26 1768 —D. L. April 27 1795—D. L. May 16 1808.

- Edgar, by Rymer—see vol. 1 p. 223.
- Edgar, or Caledonian Feuds—C. G. May 9 1806.
- Editha—see vol. 10 p. 194.
- Edmead Miss—see D. L. Feb. 26 1799.
- Education—C. G. April 27 1813.
- Edmond, Orphan of the Castle—see vol. 10 p. 216.
- Edward and Eleanora—see C. G. March 29 1739—C. G. March 18 1775—Bath Feb. 12 1780—D. L. Oct. 22 1796.
- Edward the Black Prince—D. L. Jan. 6 1750—C. G. May 15 1778—D. L. Oct. 20 1783—D. L. May 26 1803.
- Edward the Black Prince, altered by Reynolds—D. L. Jan. 28 1828.
- Edward 1st—see vol. 4 p. 132.
- Edward 2d—see 2d vol. of Dodsley 1744.
- Edward 3d (not acted)—see vol. 10 p. 232.
- Edward 3d—T. R. 1691—Hay. March 11 1710.
- Edward 4th—see vol. 9 p. 599—and vol. 10 p. 1.
- Edwin T.—L. I. F. Feb. 24 1724.
- Edwin and Angelina—see vol. 10 p. 204.
- Edwin Mrs.—see Bath 1797-1798—and D. L. March 20 1821.
- Edwin's characters—Hay. 1790.
- Edwy—see vol. 10 p. 193.
- Edwy and Elgiva—D. L. March 21 1795.
- Egan Mrs.—Bath July 8 1813.
- Egleton—see L. I. F. March 31 1722.
- Egleton Mrs.—her characters—C. G. 1732-1733.
- Egyptian Festival—D. L. March 11 1800.
- Elder Brother—see Love makes a Man D. L. 1701.
- Elders—C. G. April 21 1780.
- Eldred—Hay. July 7 1775—C. G. May 1 1776.
- Election C.—see Miss Baillie end of 1811-1812.
- Election, Interlude—D. L. Oct. 21 1774.
- Election of the Managers—Hay. June 2 1784.
- Electra by W. Shirley—see end of C. G. 1762-1763.
- Electra from the Orestes of Voltaire—D. L. Oct. 15 1774.
- Elephant at C. G. Dec. 26 1811.
- Eleventh of June, or Daggerwoods at Dunstable—D. L. June 5 1798.
- Elfrid—D. L. Jan. 8 1710.

- Elfrida—C. G. Nov. 21 1772—C. G. Feb. 23 1779—C. G. April 5 1783—D. L. April 14 1785—C. G. (in 4 acts) Nov. 24 1792.
- Eliza—Opera—see D. L. Jan. 20 1757.
- Ella Rosenberg—D. L. Nov. 19 1807—D. L. May 10 1813—D. L. Nov. 5 1819—C. G. July 6 1824—D. L. Oct. 6 1825.
- Elliston's characters—D. L. 1825-1826.
- Elmerick—D. L. Feb. 23 1740.
- Elmy Mrs.—see end of C. G. 1761-1762.
- Eloisa—C. G. Dec. 23 1786.
- Elopement, by Havard—D. L. April 6 1762-1763.
- Elphi Bey—D. L. April 17 1817.
- Elrington—see L. I. F. Oct. 6 1716.
- Elvira, by Lord Bristol—see vol. 1 p. 63—for the plot, see 12th vol. of Dodsley, 1744.
- Elvira, by Mallet—D. L. Jan. 19 1763.
- Embarcation—D. L. Oct. 3 1799.
- Emery's characters—C. G. 1821-1822.
- Emilia—see vol. 10 p. 187.
- Emigrant in London—see vol. 10 p. 203.
- Emilia Galotti—D. L. Oct. 28 1794.
- Emperour of the East—see 3d vol. of Massinger 1805.
- Emperour of the Moon—T. R. 1687—D. L. Sept. 18 1702—D. L. Sept. 3 1708—L. I. F. June 28 1717—L. I. F. Feb. 6 and Oct. 25 1721—L. I. F. Oct. 30 1731—C. G. Feb. 14 1739—D. L. Dec. 26 1748—C. G. Dec. 26 1748.
- Empress of Morocco F.—see T. R. 1674.
- Empress of Morocco T.—D. G. 1673—D. L. July 10 1708.
- Enchanted Courser—D. L. Oct. 28 1824.
- Enchanted Island (Ballet)—Hay. June 20 1804.
- Enchanted Wood—Hay. July 25 1792.
- Enchanter, or Love and Magic—D. L. Dec. 13 1760.
- Endymion, by Lyly—see vol. 2 of Old Plays 1814-1815.
- England Preserved—C. G. Feb. 21 1795.
- England's Glory—C. G. Oct. 20 1797.
- English Fleet in 1342—C. G. Dec. 13 1803—D. L. June 8 1815
- English Friar—T. R. 1689.
- English Lawyer—T. R. 1678.
- Englishman from Paris, by Murphy—D. L. April 3 1756.
- Englishman in Bordeaux—see vol. 10 p. 181.

- Englishman in Paris—C. G. March 24 1753—D. L. Oct. 20 1753
- Englishman returned from Paris, by Foote—C. G. Feb. 3 1756
—C. G. Nov. 17 1770.
- Englishmen in India—D. L. Jan. 27 1827.
- English Merchant—D. L. Feb. 21 1767—C. G. Oct. 5 1767—
—Hay. July 16 1779 — Hay. July 18 1781 — Hay. June 2
1784—Hay. May 22 1789.
- English Moor—see vol. 10 p. 41.
- English Mounsiour—T. R. Dec. 8 1666—for the plot, see vol. 10
p. 253.
- English Princess—L. I. F. March 7 1667.
- English Readings—Hay. Aug. 7 1787.
- English Tars in America—C. G. March 30 1761.
- English Tavern at Berlin—see vol. 10 p. 198.
- English Traveller—see vol. 6 of Old Plays 1814-1815.
- Ensign—see vol. 10 p. 218.
- Epaulette—Hay. Oct. 22 1825.
- Ephesian Matron, attributed to C. Johnson—D. L. April 17 1732.
- Ephesian Matron, by Bickerstaffe—Hay. Aug. 31 1769—D. L.
May 8 1771.
- Epicaris—D. L. Oct. 14 1829.
- Epicœne—see *Silent Woman*.
- Eponina—see vol. 10 p. 182.
- Epsom Wells—D. G. 1672—D. L. Dec. 18 1708—D. L. April 2
1715—L. I. F. July 22 1726.
- Errors Excepted—Hay. Aug. 13 1807.
- Escape into Prison—C. G. Nov. 14 1797.
- Escape—Pantomime Interlude—D. L. May 21 1798.
- Escapes, or Water Carrier—C. G. Oct. 14 1801.
- Estcourt's characters—D. L. 1711-1712.
- Esten Mrs.—her characters—C. G. 1793 1794.
- Ethelred—see vol. 10 p. 231.
- Esther—see vol. 10 p. 154.
- Ethwald—see vol. 2 of *Miss Baillie* end of 1811-1812.
- Etymologist—see vol 10 p. 194.
- Eudora—C. G. Jan. 29 1790.
- Eugenia, by Dr. Francis—D. L. Feb. 17 1752.
- Eugenia, by Hayes and Carr—see vol. 10 p. 184.
- Eunuch, or Darby Captain—D. L. May 17 1737.
- Eunuch T.—see *Love and Revenge* D. G. 1675.

- Eunuch, translated from Terence—D. L. July 9 1717.
 Euripides—see end of 1781-1782.
 Eurydice Hiss'd, or a Word to the Wise—Hay. 1737.
 Eurydice, or the Devil Henpecked—D. L. Feb. 19 1737.
 Eurydice T.—D. L. Feb. 22 1731—D. L. March 3 1759.
 Evadne, or the Statue—C. G. Feb. 10 1819.
 Evans *Sir Hngh*—see C. G. April 25 1804.
 Evans—see C. G. Oct. 2 1822.
 Evening's Love—T. R. 1668—D. L. Oct 18 1717.
 Every Body Mistaken—L. I. F. March 10 1716.
 Every Day Characters—see vol. 10 p. 226.
 Every Man—see Hawkins 1773.
 Every Man in his Humour — see T. R. 1682 — D. L. Nov. 29 1751 — C. G. Oct. 25 1762 — D. L. Oct. 9 1767 — D. L. Feb. 9 1776—D. L. Jan. 2 1778—C. G. Oct. 1 1779—C. G. May 15 1798—C. G. Dec. 17 1800—D. L. Dec. 10 1802—Bath Feb. 10 1816—D. L. June 5 1816—see Ben Jonson's works 1816—C. G. May 13 1825.
 Every Man in his Humour, revived with *alterations* at L. I. F. Jan. 11 1725.
 Every Man out of his Humour—see T. R. 1682.
 Every one has his Fault — C. G. Jan. 29 1793 — D. L. June 14 1805—C. G. May 22 1810 — Hay. Aug. 22 1810 — D. L. April 2 1814—C. G. June 16 1819—D. L. June 19 1820—Hay. Oct. 7 1823—C. G. June 7 1825—D. L. Nov. 6 1828.
 Every Woman in her Humour—D. L. March 20 1760.
 Example—see T. R. 1682.
 Exchange no Robbery — Hay. Aug. 12 1820 — C. G. June 12 1821—D. L. Feb. 4 1823.
 Exciseman—C. G. Nov. 4 1780.
 Excommunicated Prince—see vol. 10 p. 143.
 Exile acted by C. G. C. Nov. 10 1808 — C. G. Oct. 17 1821 — C. G. June 9 1826.
 Exit by Mistake—Hay. July 22 1816.
 Experiment—see vol. 10 p. 192.
 Eyre—see Hay. July 25 1810.

F

- Factions Citizen—T. R. 1684.
 Fair American—D. L. May 18 1782.
 Fair Captive—L. I. F. March 4 1721.
 Fair Cheating—D. L. June 15 1814.

- Fair Circassian 1720—see vol. 10 p. 156.
- Fair Circassian—D. L. Nov. 27 1781.
- Fair Deserter—Hay. Aug. 24 1816.
- Fair Example—D. L. April 10 1703—L. I. F. Oct. 17 and Dec. 7 1717.
- Fair Favourite—see vol. 10 p. 82.
- Fair Fugitives—C. G. May 16 1803.
- Fair Game—C. G. Dec. 21 1813.
- Fairies—D. L. Feb. 3 1755.
- Fair Maid of the Inn — see vol. 9 of Beaumont and Fletcher 1778.
- Fair Maid of the West—see vol. 9 p. 590.
- Fair of St. Germain—see end of L. I. F. 1718-1719.
- Fair Orphan—see vol. 10 p. 187.
- Fair Parricide—see vol. 10 p. 177.
- Fair Penitent— L. I. F. 1703 — L. I. F. Jan. 11 1718 — D. L. Nov. 12 1725—D. L. April 29 1738—D. L. March 24 1743 —C. G. Nov. 14 1746—D. L. Feb. 1 1748 — C. G. Jan. 19 1751—D. L. Nov. 8 1751 — C. G. Feb. 21 1757 — D. L. Nov. 29 1760—D. L. March 15 1763 — C. G. Nov. 7 1766 —D. L. Nov. 11 1769—Hay. July 9 1770 — C. G. Nov. 10 1775—Hay. Aug. 26 1782 — D. L. Nov. 29 1782 — C. G. April 12 1785—C. G. Nov. 5 1803—Hay. Aug. 30 1811 — D. L. Nov. 15 1814—C. G. March 2 1816—C. G. Dec. 20 1824.
- Fair Quaker of Deal — D. L. Feb. 25 1710 — L. I. F. Nov. 12 1721—D. L. Oct. 20 1730 — C. G. April 13 1748 — D. L. Oct. 7 1755—C. G. April 15 1766—altered as Fair Quaker only D. L. Nov. 9 1773—C. G. April 21 1779—D. L. May 10 1781.
- Fair Quarrel—see vol. 10 p. 14.
- Fairy Favour—see vol. 10 p. 182.
- Fairy Prince—C. G. Nov. 12 1771.
- Fairy Queen—T. R. 1692.
- Fairy Tale—D. L. Nov. 26 1763.
- Fairy Tale—Hay. July 18 1777.
- Faithful General—Hay. Jan. 3 1706.
- Faithful Irishwoman—D. L. March 18 1765.
- Faithful Shepherdess—see 3d vol. of Beaumont and Fletcher 1778.
- Fall of Algiers—D. L. Jan. 19 1825.
- Fall of Jerusalem—see vol. 10 p. 238.
- Fall of Portugal—see vol. 10 p. 229.

- Fall of Saguntum—L. I. F. Jan. 16 1727.
 Fall of the Earl of Essex—G. F. Feb. 1 1731.
 Fall of the Mogul—see vol. 10 p. 227.
 Falls of Clyde—D. L. Oct. 29 1817.
 False Alarms, or My Cousin—D. L. Jan. 12 1807.
 False and True — Hay. Aug. 11 1798 — C. G. April 30 1799—
 D. L. May 26 1806.
 False Appearances—D. L. April 20 1789.
 False Colours—by D. L. C. April 3 1793.
 False Concord—C. G. March 20 1764.
 False Count—D. G. 1682—L. I. F. Aug. 11 1715.
 False Delicacy—D. L. Jan. 23 1768—D. L. Oct. 14 1782.
 False Delicacy—not acted—see vol. 10 p. 220.
 False Demetrius—see vol. 2 of Cumberland 1812-1813.
 False Favourite Disgraced—see vol. 10 p. 131.
 False Friend, by Cross—Bath March 7 1812.
 False Friend, by Mrs. Pix—L. I. F. 1699.
 False Friend, by Vanburgh—D. L. 1702—L. I. F. Oct. 14 1724
 —C. G. Jan. 28 1752—D. L. March 31 1767—D. L. Oct.
 24 1789.
 False Guardians Outwitted—see vol. 10 p. 168.
 False Impressions—C. G. Nov. 23 1797.
 False Shame—see vol. 10 p. 215.
 False One—see vol. 6 p. 46.
 Falstaff—for different performers of the character, see Hay. 1777,
 p. 596.
 Falstaff originally called Oldcastle—see vol. 2 p. 533.
 Falstaff's Wedding — D. L. April 12 1766 — Liverpool Aug. 25
 1777—D. L. May 11 1803.
 Family Compact—Hay. Sep. 6 1792.
 Family Distress—Hay. June 15 1799.
 Family Jars—Hay. Aug. 26 1822.
 Family Legend—D. L. May 29 1815—Bath March 19 1811.
 Family Party—Hay. July 11 1789.
 Family Quarrels—C. G. Dec. 18 1802.
 Fancies Chaste and Noble—see vol. 2 of Ford's works 1811.
 Fancy'd Queen—C. G. Summer of 1733.
 Farce Writer—C. G. Oct. 5 1815.
 Farmer—C. G. Oct. 31 1787—D. L. May 17 1814—Hay. Aug.
 28 1820.

- Farmer's Return from London**—D. L. March 20 1762.
Farmer's Wife—C. G. Feb. 1 1814.
Farm House—D. L. May 2 1789—C. G. Oct. 16 1795.
Faro Table by Tobin—see *Guardians* D. L. Nov. 5 1816.
Farren—see C. G. 1794-1795.
Farren William—his 1st app. at C. G. Sep. 10 1818.
Farren Miss—her characters D. L. 1796-1797.
Fashionable Friends—D. L. April 22 1802.
Fashionable Lady, or Harlequin's Opera—G. F. April 2 1730.
Fashionable Levities—C. G. April 2 1785—in 3 acts C. G. March 31 1792—C. G. May 6 1797—Hay. Jun 29 1801—D. L. May 31 1820.
Fashionable Lover by Cumberland—D. L. Jan. 20 1772—C. G. May 9 1786—C. G. April 9 1808—Bath Dec. 8 1808—D. L. Oct. 14 1818.
Fashionable Lover, or Wit in Necessity—see end of D. L. 1705-1706.
Fast and Slow—D. L. April 18 1827.
Fast Asleep—D. L. Nov. 28 1797.
Fatal Constancy—D. L. April 22 1723.
Fatal Contract by Hemmings—see *Love and Revenge* D. G. 1675.
Fatal Curiosity—Hay. 1736—Hay. Sep. 4 1755—Hay. June 29 1782—D. L. May 1 1797—Hay. July 13 1808—Bath June 12 1813.
Fatal Discovery by Home—D. L. Feb. 23 1769—C. G. March 18 1776.
Fatal Discovery, or Love in Ruins—D. L. 1698— for plot see vol. 10 p. 185.
Fatal Dowry—see *Fair Penitent* L. I. F. 1703— and *Insolvent Hay*. 1758.
Fatal Dowry, altered—D. L. Jan. 5 1825—Bath Feb. 18 1825.
Fatal Error—see vol. 2 of *Victor's works* 1776.
Fatal Extravagance—L. I. F. April 21 1721—L. I. F. Feb. 21 1730—C. G. May 14 1794.
Fatal Falsehood, by Hewitt—D. L. Feb. 11 1734.
Fatal Falsehood, by Miss More—C. G. May 6 1779.
Fatal Interview—D. L. Nov. 16 1782.
Fatal Friendship—L. I. F. 1698.
Fatal Jealousy—D. G. 1672.
Fatal Legacy—L. I. F. April 23 1723

- Fatal Love by Settle**—T. R. 1680.
- Fatal Love, or Degenerate Brother**—Hay. 1780.
- Fatal Marriage**—T. R. 1694—D. L. Feb. 1 1709—D. L. June 18 1717—C. G. March 18 and May 4 1734—D. L. Jan. 23 1735—D. L. April 10 1744—D. L. March 13 1750—C. G. April 18 1755—altered from Southern at D. L. Dec. 2 1757—see *Isabella*.
- Fatal Mistake, or the Plot Spoil'd**—see end of D. L. 1701.
- Fatal Retirement**—D. L. Nov. 12 1739.
- Fatal Secret**—C. G. April 4 1733.
- Fatal Sisters**—see vol. 10 p. 205.
- Fatal Vision**—L. I. F. Feb. 7 1716.
- Fatality**—Hay. Sep. 1 1829.
- Fate of Calas**—Bath March 17 1821.
- Fate of Capua**—L. I. F. 1700.
- Fate of Corsica**—see vol. 10 p. 158.
- Fate of Sparta**—D. L. Jan. 31 1788.
- Fate of Villany**—G. F. Feb. 24 1730.
- Father and his Children**—C. G. Oct. 25 1817.
- Father and Son**—C. G. Feb. 28 1825.
- Father of an only Child**—see vol. 10 p. 196.
- Fathers, or Good-natured Man**—D. L. Nov. 30 1778.
- Father's Revenge**—see vol. 10 p. 193.
- Faulkner**—D. L. Dec. 16 1807.
- Faustus**—D. L. May 16 1825.
- Favourite**—see vol. 10 p. 187.
- Fazio**—Bath Jan. 6 1818 — C. G. Feb. 5 1818 — D. L. Oct. 27 1823.
- Feigned Courtezans**—D. G. 1679—L. I. F. Aug. 8 1716.
- Feign'd Friendship**—L. I. F. 1698.
- Female Adventure (or Pursuit)** C. G. April 29 1790.
- Female Advocates**—D. L. Jan. 6 1713.
- Female Chevalier**—Hay. May 18 1778.
- Female Duellist**—by D. L. C. May 22 1793.
- Female Pop**—see vol. 3 p. 159.
- Female Fortune-teller**—L. I. F. Jan. 7 1726.
- Female Jacobin Club**—see vol. 10 p. 223.
- Female Officer by Brooke**—see his works 1778, vol. 4.
- Female Parson**—Hay. 1730.
- Female Prelate**—T. R. 1680—Hay. 1744-1745.

- Female Rake—Hay. 1736.
- Female Virtuosoës — T. R. 1693 — revived at L. I. F. Jan. 10 1721—as No Fools like Wits.
- Female Wits—D. L. 1697.
- Fennell—see end of C. G. 1787-1788.
- Fenton Miss—see L. I. F. April 29 1728.
- Ferrex and Porrex—see 2d vol. of Hawkins 1773.
- Ferry of the Guiers—C. G. Nov. 13 1823.
- Feudal Times—D. L. Jan. 19 1799.
- Fickle Shepherdess—L. I. F. 1703.
- Fielding's observations on Rich's Entertainments — see Tumble-down Dick at Hay. 1737.
- Field's Sale—see end of 1826-1827.
- Fiasco—see vol. 10 p. 204.
- Figure of Fun—C. G. Feb. 16 1821.
- Fine Companion—see vol. 10 p. 52.
- Fine Lady's Airs—D. L. Dec. 14 1708—D. L. April 20 1747.
- Fire and Water—Hay. July 8 1780.
- First Come First Serv'd—Hay. Aug. 22 1808.
- First Faults—D. L. May 3 1799.
- First Floor—D. L. Jan. 13 1787—Hay. Sept. 5 1818.
- First Impressions— D. L. Oct. 30 1813.
- First Love—D. L. May 12 1795—D. L. May 27 1808.
- First of April—Hay. Aug. 31 1830.
- First of May—C. G. Oct. 10 1829.
- Fisherman's Hut—D. L. Oct. 20 1819.
- Fisher Miss Clara—D. L. Dec. 3 1822—Bath June 6 1823.
- Fish out of Water—Hay. Aug. 26 1823.
- Five Miles Off—Hay. July 9 1806—C. G. May 19 1807.
- Five Minutes too Late—D. L. July 5 1825.
- Five Thousand a Year—C. G. March 16 1799.
- Flecknoe—for his short discourse on the English Stage, see vol. 10 p. 249.
- Fleetwood purchases the D. L. Patent of Highmore in 1733-1734 —sells it before Sept. 1745 — for the quarrel between him and the actors, see the beginning of 1743-1744.
- Fleire—see vol. 10 p. 94.
- Flicht of Bacon—Hay. Aug. 17 1778—C. G. Jan. 7 1780—D. L. May 15 1781—C. G. June 3 1806—D. L. June 22 1814.
- Floating Beacon—Bath May 5 1826.

- Floating Island—see vol. 10 p. 107.
- Flodden Field—D. L. Dec. 31 1818.
- Flora, or Hob in the Well—D. L. April 11 and 20 1787.
- Flora's Vagaries—T. R. Oct. 5 1667—and D. L. July 26 1715—
for the plot see vol. 10 p. 254
- Florist's Wedding—D. L. April 3 1770.
- Florizel and Perdita—see Sheep-shearing.
- Flying Dutchman—Bath March 24 1829.
- Follies of a Day—C. G. Dec. 14 1784 — Hay. Aug. 21 1787 —
D. L. May 27 1789— as Farce D. L. Nov. 7 1789 — Hay.
June 17 1790—Hay. Aug. 8 1796 — C. G. Oct. 23 1811—
D. L. Feb. 12 1817.
- Follies of Fashion—D. L. Nov. 28 1829.
- Folly as it Flies — C. G. Oct. 29 1801—C. G. May 13 1806 —
C. G. Nov. 27 1813—D. L. Nov. 3 and 10 1821.
- Folly of Priestcraft—see vol. 10 p. 148.
- Fond Husband—D. G. 1676 — Hay. June 20 1707 — L. I. F.
Oct. 28 1715—L. I. F. June 24 and Nov. 30 1726—L. I. F.
Feb. 14 1732—D. L. Nov. 29 1740.
- Fontainbleau—C. G. Nov. 16 1784— D. L. June 1 1813—C. G.
May 31 1825—Hay. Sep. 28 1826—D. L. May 23 1827.
- Fontainville Forest—C. G. March 25 1794—in 4 acts C. G. Jan.
8 1796.
- Fool—D. L. April 15 1785—C. G. Dec. 14 1785.
- Fool's Preferment—T. R. 1688—D. L. July 16 1703.
- Fool turned Critick—T. R. 1678.
- Fool would be a Favourite—see vol. 10 p. 30.
- Foote and Duchess of Kingston—see end of Hay. 1776.
- Foote's characters, &c.—Hay. 1777.
- Foote's Comic Theatre—see vol. 10 p. 259.
- Foote Miss—see C. G. Sep. 14 1814 and Bath Feb. 13 and 14
1826.
- Footman—G. F. March 7 1732.
- Footman turned Gentleman—L. I. F. March 13 1717.
- Forced Marriage by Mrs. Behn—D. G. 1672.
- Force of Calumny—see vol. 10 p. 215.
- Force of Fashion—C. G. Dec. 5 1789.
- Force of Friendship—Hay. April 20 and May 1 1710.
- Force of Nature—Hay. July 16 1830.
- Force of Ridicule—D. L. Dec. 6 1796.
- Ford's Works—a new Edition by Weber in 1811.

- For England Ho !—C. G. Dec. 15 1813.
- Forester—see vol. 10 p. 205.
- Forest of Bondy—C. G. Sep. 30 1814—C. G. Nov. 10 1823.
- Forest of Hermanstadt—acted by C. G. C. Oct. 7 1808.
- Forget and Forgive—D. L. Nov. 21 1827—altered to Frolicks in France D. L. March 15 1828.
- Fortress—Hay. July 16 1807.
- Fortunate Peasant—see Victor's works 1776.
- Fortunate Prince—see vol. 10 p. 158.
- Fortunatus and his Sons—C. G. April 12 1819.
- Fortune by Land and Sea—see vol. 9 p. 595.
- Fortune Hunters C. in 3 acts—Hay. July 23 1812.
- Fortune Hunters, or Two Fools well met — T. R. 1689 — Hay. June 10 1707—L. I. F. March 9 1728.
- Fortune in her Wits—see vol. 10 p. 65.
- Fortune of War—C. G. May 17 1815.
- Fortune's Fool—C. G. Oct. 29 1796.
- Fortune's Frolic—C. G. May 25 1799—Hay. June 20 1799.
- Fortune's Tricks in Forty-Six—see vol. 10 p. 174.
- Fortune's Wheel—by D. L. C. May 7 1793.
- Fortunes of Nigel—Bath Dec. 7 1822.
- Fortuneteller—D. L. Sept. 29 1808.
- Forty Thieves—D. L. April 8 1806—C. G. June 14 1815.
- Foscari—C. G. Nov. 4 1826.
- Foul Deeds will Rise—Hay. July 18 1804.
- Foundling—D. L. Feb. 13 1748—D. L. April 10 1764 — D. L. Feb. 7 1770 — Liverpool Sep. — 1773 — D. L. March 21 1782—C. G. April 8 1786—C. G. Oct. 4 1786—C. G. Sep. 28 1787—D. L. C. Jan. 9 1793—D. L. Nov. 1 1804.
- Foundling of the Forest—Hay. July 10 1809—C. G. June 8 1810 —D. L. June 10 1815—D. L. June 16 1826.
- Four Plays, or Moral Representations in one — see vol. 10 of Beaumont and Fletcher 1778.
- Four Prentices of London—see vol. 4 p. 125.
- Four P's—see 1st vol. of Doddsley 1744.
- Fox—see Volpone.
- Fox Chase—see vol. 10 p. 228.
- Frankenstein—C. G. July 9 1824.
- Frederick Duke of Brunswick—L. I. F. March 4 1729.
- Frederick the Great—see Bath Oct. 22 1814.

- Fredolfo—C. G. May 12 1819.
- Free Knights, or Edict of Charlemagne—C. G. Feb. 8 1810 —
see Orphan of Castle Bath March 17 1814.
- French Comedians at Hay. 1738 — not suffered to act by the
Public.
- French Conjuror—D. G. 1677.
- French Flogged—see English Tars in America C. G. March 30
1761.
- Frenchified Lady—C. G. March 23 1756—D. L. April 11 1765
—D. L. March 24 1770.
- French Libertine—C. G. Feb. 11 1826.
- Frenchman in London—see vol. 10 p. 178.
- Friend Indeed!—C. G. Nov. 5 1817.
- Friend in Need—D. L. Feb. 11 1797.
- Friend in Need is a Friend indeed—Hay. July 5 1783.
- Friends—(T. by Meilan)—see vol. 10 p. 187.
- Friendship Improved—L. I. F. 1699.
- Friendship in Fashion—D. G. 1678—D. L. Jan. 22 1750.
- Frighten'd to Death—D. L. Feb. 27 1817.
- Frost and Thaw—C. G. Feb. 25 1812.
- Frozen Lake—C. G. Nov. 26 1824.
- Fryer Peg—returns to the stage at L. I. F. Jan. 11 1720—she
had not acted since the time of Charles 2d.
- Fugitive (partly from Czar)—C. G. Nov. 4 1790.
- Fugitive (C.)—by D. L. C. April 20 1792—Bath Nov. 30 1822.
- Fugitives—(not acted) see vol. 10 p. 199.
- Fuimus Troes—see 3d vol. of Dodsley 1744.
- Funeral—D. L. 1702—C. G. Feb. 16 1739—D. L. April 22 1740
—C. G. Nov. 11 and 20 1745—D. L. Jan. 13 1749—C. G.
April 21 1758—D. L. Feb. 8 1760—C. G. April 23 1773—
—C. G. April 30 1789—D. L. April 17 1799.

G.

- Gallant Moriscoes—see vol. 10 p. 203.
- Gallantry, or Adventures in Madrid—D. L. Jan. 15 1820.
- Gallathea—see vol. 9 p. 572.
- Gallery opened gratis to Footmen—see D. L. 1697.
- Gallic Gratitude—C. G. April 30 1779.
- Galigantus—D. L. April 14 1760.
- Gambler's Fate—D. L. Oct. 15 1827.
- Game at Chesse—see vol. 10 p. 11.

- Gamester, by Mrs. Centlivre** — L. I. F. Feb. 22 1705 — D. L. March 18 1709—L. I. F. June 25 1717—L. I. F. Oct. 17 1727—D. L. Oct. 13 1756.
- Gamester, by Moore**—D. L. Feb. 7 1753—D. L. March 16 1771—C. G. Jan. 4 1781—D. L. Nov. 22 1783—C. G. Sep. 25 1786 — C. G. May 4 1797—C. G. Oct. 27 1803 — D. L. March 20 1813—C. G. Dec. 14 1814—D. L. Nov. 21 1828.
- Gamesters, altered from Shirley**—D. L. Dec. 22 1757—D. L. Oct. 30 1772—C. G. Jan. 22 1790—D. L. April 28 1806.
- Gammer Gurton's Needle**—see 1st vol. of Dodsley 1744.
- Gander Hall**—Hay. Aug. 5 1799.
- Garrick, his 1st app.**—G. F. Oct. 19 1741—for the dispute between him and Macklin, see D. L. 1743-1744—he becomes joint Patentee of D. L. in 1747-1748 — leaves the stage in June 1776.
- Garrick in the Shades**—see end of D. L. 1775-1776.
- Garrick's Ode on Shakspeare**—D. L. Sep. 30 1769.
- Gaul, King of Ragah**—see vol. 10 p. 232.
- Gay Deceivers**—Hay. Aug. 22 1804—Hay. Sep. 4 1823.
- Gazette Extraordinary**—C. G. April 23 1811.
- General Lover**—see vol. 10 p. 175.
- Generous Artifice**—see vol. 10 p. 262.
- Generous Attachment**—see vol. 10 p. 204.
- Generous Choice**—L. I. F. 1700.
- Generous Counterfeit**—see vol. 10 p. 195.
- Generous Conquerour**—D. L. 1702.
- Generous Enemies**—T. R. 1671.
- Generous Freemason**—Hay. 1731.
- Generous Husband**—D. L. Jan. 20 1711.
- Generous Impostor**—D. L. Nov. 22 1780.
- Genius of Nonsense**—Hay. Sep. 2 1780.
- Genlis Madame de**—see 1786-1787.
- Genoese Pirate**—C. G. Oct. 15 1798.
- Gentleman Cully**—L. I. F. 1702.
- Gentleman Dancing Master**—D. G. 1672.
- Gentleman Gardener**—C. G. March 29 1749.
- Gentleman of Venice**—see vol. 9 p. 562.
- Gentle Shepherd** — D. L. May 9 1774 — D. L. May 27 1789 — C. G. May 23 1794.
- Gentle Shepherd, rendered into English**—C. G. June 27 1817.
- George a Greene**—see 1st vol. of Dodsley 1744.

- George Barnwell—(see London Merchant) Hay. Sep. 6 1804—
Bath Jan. 29 1817 with last scene.
- George Dandin—D. L. Nov. 25 1747.
- Geraldi Duval—D. L. Sep. 8 1821.
- German Hotel—C. G. Nov. 11 1790.
- German Princess—L. I. F. April 15 1664.
- Ghost—D. L. April 10 and Oct. 4 1769—C. G. April 23 1783—
Hay. Aug. 25 1786—D. L. C. Jan. 25 1793—C. G. Oct. 19
1795.
- Ghost, or the Woman wears the Breeches—see vol. 10 p. 111.
- Ghosts, by Holden—see L. I. F. 1665.
- Gibraltar—D. L. Feb. 16 1705.
- Giffard opens his new theatre in G. F. Oct. 2 1732—rents L. I. F.
of Rich in 1736-1737 — re-opens G. F. in 1740 — re-opens
L. I. F. in 1742-1743.
- Gil Blas—D. L. Feb. 2 1751.
- Gilderoy—Bath May 18 1829.
- Gipsy Prince—Hay. July 24 1801.
- Gipsies—Hay. Aug. 3 1778.
- Girl in Style—C. G. Dec. 6 1786.
- Gloriana—T. R. 1676.
- Glorious Revolution in 1688—see vol. 10 p. 236.
- Glory of Columbia—see vol. 10 p. 234.
- Gnome-King—C. G. Oct. 6 1819.
- Goblins—T. R. Jan. 24 1667—for the plot see 7th vol. of Dods-
ley 1744.
- Godolphin—D. L. Oct. 12 1813.
- God's Promises—see 1st vol. of Dodsley 1744.
- Golden Glove—see vol. 10 p. 233.
- Golden Pippin—C. G. Feb. 6 1773—C. G. May 11 1792.
- Goldsmith—Hay. Aug. 23 1827.
- Gonzalo, or Spanish Bandit—see vol. 10 p. 236.
- Goodman's Fields theatre opened by Odell in 1729.
- Goodman's last app.—see T. R. 1688.
- Good-natured Man—C. G. Jan. 29 1768—Hay. Aug. 26 1783—
C. G. April 20 1789—C. G. April 22 1800 — Hay. July 11
1804—C. G. March 16 1826.
- Gorboduc—see Ferrex and Porrex in Hawkins 1773.
- Gortz of Berlingen—see vol. 10 p. 215.
- Gospel Shop—see vol. 10 p. 192.

- Gotham Election—see vol. 10 p. 154.
- Governour of Cyprus—L. I. F. 1703.
- Granadier—see O’Keeffe’s works 1798.
- Grand Alliance—C. G. June 13 1814.
- Grandpapa—D. L. May 25 1825.
- Grand Tour, or Stopped at Rochester—C. G. May 22 1821.
- Grateful Servant—see vol 9 p. 544.
- Great Duke of Florence—see vol. 2 of Massinger 1804-1805.
- Great Favourite—T. R. Feb. 20 1668.
- Great Unknown!—Hay. Sept. 9 1823.
- Grecian Daughter—D. L. Feb. 26 1772—C. G. Oct. 31 1774—
Hay. June 14 1780 — C. G. Oct. 21 1782 — D. L. Oct. 30
1782 — C. G. Nov. 12 1792 — C. G. Jan. 5 1798 — C. G.
Feb. 16 1804—D. L. May 3 1813 — C. G. April 29 1815—
C. G. Jan. 18 1830.
- Grecian Heroine—see vol. 10 p. 156.
- Greek Family—D. L. Oct. 22 1829.
- Greek Slave, or School for Cowards—D. L. March 22 1791.
- Green—see Bath Jan. 31 1821.
- Green-eyed Monster—by D. L. C. Oct. 14 1811.
- Green-eyed Monster, by Planchè — Hay. Aug. 18 1828—D. L.
Oct. 28 1828.
- Green Man—Hay. Aug. 15 1818—Hay. July 8 1826.
- Green Mrs.—her characters—C. G. 1779-1780.
- Green Room, a Prelude —Hay. Aug. 27 1783.
- Green Room—C. G. Oct. 18 1826.
- Green’s Tu Quoque—L. I. F. 1665.
- Greenwich Park—T. R. 1691—D. L. April 17 1708—D. L. Oct.
10 1730.
- Greenwich—plays acted there in 1710.
- Gretna Green—Hay. Aug. 28 1783—Hay. July 30 1795.
- Gretna Green, Operatic Farce—C. G. Oct. 13 1827.
- Grieving is a Folly—D. L. C. April 21 1809.
- Griffin Benjamin—his characters—D. L. 1739-1740.
- Griffin Capt.—see D. L. 1706-1707.
- Grim the Collier of Croydon— see 5th vol. of Dodsley 1744.
- Grove, or Love’s Paradise—D. L. 1700.
- Grub Street Opera—Hay. July—1731.
- Grumbler—D. L. April 30 1754—probably altered from Sedley.
- Grumbler, altered from Sedley—C. G. May 8 1773. (B.D.)

- Guardian, by Cowley**—see L. L. F. Dec. 16 1661—see vol. 10 p. 63.
- Guardian, by Massinger**—see vol. 4 of *Massinger* 1804-1805.
- Guardian, by Garrick**—D. L. Feb. 3 1759—C. G. April 4 1769—D. L. April 23 1771—C. G. Dec. 16 1775—Hay. July 12 1784—D. L. Feb. 2 1785—C. G. April 11 1787—C. G. Nov. 25 1796—Hay. Sep. 13 1797—C. G. June 16 1807.
- Guardian Outwitted**—C. G. Dec. 12 1764.
- Guardians, by Tobin**—D. L. Nov. 5 1816.
- Guardians, or Man of my own Choice**—see vol. 10 p. 223.
- Gudgeons and Sharks**—Hay. July 28 1827.
- Guilty, or not Guilty**—Hay. May. 26 1804—C. G. May 30 1805.
- Gunilda**—see vol. 10 p. 224.
- Gustavus Vasa, by Brooke**—see end of D. L. 1738-1739—C. G. Dec. 28 1805.
- Gustavus Vasa (Hero of the North)**—C. G. Nov. 29 1810.
- Guy Fawkes**—Hay. Nov. 5 1793.
- Guy Mannering**—C. G. March 12 1816—D. L. Oct. 7 1819.
- Guzman**—see end of D. G. 1671.
- Gwyn Nell**—see *Union* 1682.

H.

- Hafed the Gheber**—D. L. Nov. 29 1824.
- Hail Fellow well met**—C. G. May 8 1792.
- Haines**—for his *Epilogue on an Ass*—see vol. 2 p. 106—his characters D. L. 1701.
- Hale**—see C. G. 1745-1746.
- Half an Hour after Supper**—Hay. May 25 1789.
- Half an Hour in England without Cozening!**—see C. G. June 29 1819.
- Half Pay Officers**—L. I. F. Jan. 11 1720.
- Halidon Hill**—see vol. 10 p. 242.
- Hallam Mrs.**—her characters—C. G. 1739-1740.
- Hamblin**—see end of *Bath* 1822-1823.
- Hamilton Mrs.**—her characters—C. G. 1761-1762.
- Hamlet**—L. I. F. 1662—D. G. 1673—D. L. Jan. 15 1706—D. L. Oct. 27 1711—L. I. F. Oct. 13 1722—D. L. Jan. 23 1738—D. L. Nov. 16 1742—C. G. June 13 1746—D. L. March 24 1747—C. G. Oct. 24 1754—D. L. March 20 1765—D. L. April 4 1763—C. G. April 25 1768—C. G. Dec. 29 1775—Hay. Aug. 17 1780—Bristol June 27 1781 (see *Bath bills*) Mrs. Siddons acted *Hamlet*—D. L. Sept. 30

- 1788—D. L. May 15 1786—Hay. May 18 1787—C. G. Nov. 16 1789—Hay. Aug. 18 1795—D. L. April 29 1796—C. G. Sept. 27 1802—C. G. Nov. 27 1805—Hay. June 22 1807—D. L. Oct. 10 1812—D. L. March 12 1814—Hay. Oct. 23 1824—Bath Feb. 1 1828.
- Hamlet, mangled by Garrick—D. L. Dec. 18 1772—D. L. May 30 1776—D. L. Sep. 30 1777—Shakspeare's play restored at D. L. April 21 1780.
- Hamlet Travestie—C. G. June 17 1813.
- Hamlet's advice to the players by Mathews—Bath Jan. 6 1816.
- Hampstead Heath—D. L. Oct. 30 1705.
- Hanging and Marriage—L. I. F. March 15 1722.
- Hannibal and Scipio—see vol. 10 p. 58.
- Hannah Hewit, or Female Crusoe—D. L. May 7 1798.
- Happiest Day of my Life—Hay. July 29 1829.
- Happy Captive—see vol. 10 p. 169.
- Happy Family—see vol. 10 p. 216.
- Happy Lovers—see vol. 10 p. 171.
- Happy Prescription—see Hayley at the end of 1783-1784.
- Harlequin Anna Bullen—L. I. F. Dec. 11 1727.
- Harlequin Hoax—D. L. June 15 1815.
- Harlequin Incendiary, or Columbine Cameron—D. L. March 3 1746.
- Harlequin's Invasion—D. L. Dec. 31 1759—D. L. Dec. 28 1786.
- Harlequin a Sorcerer—L. I. F. Jan. 21 1725.
- Harlequin Student, or the Fall of Pantomime with the Restoration of the Drama—G. F. March 2 1741.
- Harley's 1st app. at D. L. Sep. 16 1815.
- Harlot's Progress—D. L. March 31 1733—D. L. May 8 1738.
- Harold—see D. L. Jan. 24 1778.
- Haroun Alraschid (altered from *Æthiop*)—C. G. Jan. 11 1813.
- Harper's Daughter—C. G. May 4 1803.
- Harris—for his characters see *Union* 1682.
- Harris and Colman—violent disputes between them—see end of C. G. 1767-1768.
- Harry, Le Roy—C. G. July 2 1813.
- Hartford Bridge—C. G. Nov. 3 1792.
- Hartley Mrs.—her characters C. G. 1779-1780.
- Hart's last app.—see *Union* 1692.
- Harvest Home—see end of *Hay*. 1787.
- Haunted Inn—D. L. Jan. 31 1828.

- Haunted Tower—D. L. Nov. 24 1789.
 Havad—his characters—D. L. 1768-1769.
 Haymarket (now Opera House)—opened April 9 1705.
 Haymarket—new theatre opened in 1722 or 1723—second price taken Sept. 16 1811—not opened 1813.
 Heathen Martyr, or Death of Socrates—see vol. 10 p. 172.
 Hear both Sides—D. L. Jan. 29 1803.
 Heart of Mid-Lothian, by Terry—C. G. April 17 1819.
 Heart of Mid-Lothian, by Dibdin—see Bath Dec. 3 1819—D. L. July 12 1821 and May 29 1822.
 Heart of Mid-Lothian, by Dimond—Bath Dec. 3 1819—Bath March 15 1828.
 Hearts of Oak—D. L. Nov. 19 1803.
 Hebrew—D. L. March 2 1820.
 Hebrew Family—C. G. April 8 1825.
 Hecuba, by Delap—D. L. Dec. 11 1761.
 Hecuba, by West—D. L. Feb. 2 1726.
 Hector—see vol. 10 p. 231.
 Hector of Germany—see vol. 10 p. 95.
 Hectors, or False Challenge—see vol. 10 p. 131.
 Heigho for a Husband—Hay. July 14 1794—D. L. Feb. 5 1802.
 Heir—see Stolen Heiress L. I. F. Dec. 31 1702.
 Heir at Law—Hay. July 15 1797—C. G. Dec. 12 1797—D. L. May 2 1808—D. L. Feb. 6 1823.
 Heiress—D. L. Jan. 14 1786—Hay. Aug. 17 1786—C. G. May 14 1789—D. L. Dec. 11 1804.
 Heiress, or Antigallican—D. L. May 21 1759.
 Heir of Morocco—T. R. 1682—D. L. Aug. 9 1704.
 Heir of Vironi—C. G. Feb. 27 1817.
 Helpless Animals—C. G. Nov. 17 1819.
 He “Lies like Truth”—Bath Nov. 8 1828.
 Henderson’s characters—C. G. 1785-1786.
 Hen-Peck’d Captain—D. L. April 29 1749.
 Henri Quatre—C. G. April 22 1820—D. L. June 21 1826.
 Henriette, or Farm of Senange—C. G. Feb. 23 1821.
 Henry and Emma—C. G. April 13 1774—D. L. April 20 1775—Hay. Sep. 5 1780.
 Henry and Rosamond—see C. G. May 1 1773.
 Henry and Almeria—see vol. 10 p. 223.

- Henry 2d, by Hull—C. G. May 1 1773—Hay. July 25 1787—
D. L. Dec. 26 1787.
- Henry 2d, by Mountfort—T. R. 1692.
- Henry 2d, by Ireland—see vol. 10 p. 210.
- Henry 3d of France—T. R. 1678.
- Henry 4th of France—L. I. F. Nov. 7 1719.
- Henry 4th part 1st—T. R. Nov. 2 1667—L. I. F. 1700—Hay.
Oct. 26 1706—D. L. March 3 1716—L. I. F. Oct. 20 1716
—L. I. F. Jan. 28 1721—D. L. Jan. 12 1738—C. G. Dec.
6 1746—D. L. Jan. 15 1747—D. L. Sep. 25 1762—C. G.
March 15 1774—Hay. July 24 1777—D. L. Oct. 17 1777—
C. G. Oct. 23 1779—Hay. July 21 1786—C. G. Nov. 22
1786—D. L. C. Nov. 7 1791—Hay. Aug. 6 1792—C. G.
Dec. 9 1795—Hay. May 18 1803—C. G. May 3 1824—
D. L. May 11 1826.
- Henry 4th part 2d—D. L. Dec. 17 1720—D. L. May 19 1731—
G. F. Oct. 2 1732—D. L. Sep. 24 1734—D. L. March 11
1736—C. G. March 2 1749—C. G. April 10 1755—D. L.
March 13 1758—C. G. Dec. 11 1761—D. L. Jan. 18 1764
—C. G. April 27 1773—D. L. Nov. 24 1777—C. G. Oct. 30
1784—C. G. Jan. 17 1804—C. G. June 25 1821 with Co-
ronation.
- Henry 5th, by Hill—D. L. Dec. 5 1723.
- Henry 5th, by Lord Orrery—L. I. F. Aug. 13 1664.
- Henry 5th, by Shakspeare—G. F. Nov. 26 1735—C. G. Feb. 23
1738—C. G. Nov. 18 and Dec. 11 1745—D. L. Dec. 16
and 31 1747—C. G. Jan. 16 and Feb. 19 1750—C. G. Nov.
13 1761 with Coronation—C. G. Sep. 22 1769 with Cham-
pion—C. G. May 11 1778—D. L. Oct. 1 1789—D. L. Dec.
14 1801—Hay. Sep. 5 1803—C. G. Oct. 25 1803—C. G.
March 4 1811—C. G. Oct. 4 1819—D. L. June 2 1825.
- Henry 6th part 1st, by Shakspeare—C. G. March 13 1738.
- Henry 6th, altered by Theo. Cibber—D. L. July 5 1723.
- Henry 6th 1st and 2d parts, by Crowne—D. G. 1681.
- Henry 7th—D. L. Jan. 18 1746.
- Henry 8th—L. I. F. 1664—L. I. F. 1700—Hay. Feb. 15 1707
—D. L. May 21 1722—L. I. F. Oct. 30 and April 22 1725-
1726—with grand Coronation D. L. Oct. 31 1727—see Feb.
17 1728 for Coronation—D. L. Oct. 14 1734—C. G. Jan. 24
1744—C. G. Nov. 6 1772—Hay. Aug. 29 1777—C. G. Oct.
30 1780—C. G. March 26 1787—D. L. Nov. 25 1788—
C. G. May 15 1799—C. G. April 23 1806—Bath Dec. 30
1820—D. L. May 20 1822—C. G. Jan. 15 1823—D. L.
June 9 1824.
- Heraclius, by * *—see vol. 1 p. 73.
- Heraclius, by Carlell—see vol. 10 p. 138.

- Hermione—C. G. April 22 1800.
- Herminius and Espatia—see vol. 7 p. 133.
- Herod and Mariamne, by Fordage—D. G. 1674.
- Herod the Great—see Lord Orrery 1739.
- Hercules and Omphale—C. G. Nov. 21 1794.
- Heroick Friendship—see vol. 10 p. 155.
- Heroick Love—L. I. F. 1698 — D. L. March 19 1713 — D. L. Oct. 21 1725—D. L. March 18 1766.
- Heroick Lover—see vol. 10 p. 136.
- Heroine, by Phillips—D. L. Feb. 22 1819.
- Heroine of Cambria—see Hayley 1784.
- Heroine of the Cave—D. L. March 19 1774—C. G. March 22 1784.
- Hero and Leander—see vol. 10 p. 142.
- Hero of the North—D. L. Feb. 19 1803.
- Heron Mrs.—D. L. 1735-1736.
- He's much to blame—C. G. Feb. 13 1798.
- He would be a Soldier — C. G. Nov. 18 1786 — in 3 acts C. G. May 16 1794.
- He wou'd if he cou'd, or an Old Reel worse than any — D. L. April 12 1771.
- Hey for Honesty, Down with Knavery—see vol. 10 p. 48.
- Hibernia Freed—L. I. F. Feb. 13 1722.
- Hide and Seek—C. G. Feb. 24 1789.
- Hide and Seek—Hay. Oct. 22 1824.
- Hide Park—T. R. July 11 1668—for the plot see vol. 9 p. 549.
- Highland Fair—D. L. March 20 1731.
- Highland Reel—C. G. Nov. 6 1788—D. L. May 12 1808—D. L. May 27 1815.
- Highmore exposes himself on the stage at D. L. Feb. 19 1730—purchases part of the D. L. Patent in 1732-1733—deserted by the performers, and sells the Patent to Fleetwood in 1733-1734.
- High Life Below Stairs—D. L. Oct. 31 1759 — D. L. March 18 1771—D. L. April 12 1785 — C. G. April 27 1787 — C. G. April 11 1791—C. G. March 14 1796—Hay. Aug. 5 1797—C. G. April 27 1798—C. G. May 23 1810—C. G. Nov. 28 1820—D. L. Dec. 13 1827.
- High Life in the City—Hay. July 25 1810.
- High Road to Marriage—D. L. May 27 1803.
- High Notions—D. L. Feb. 11 1819.

- Hill Aaron—see D. L. Feb. 9 1750.
- Hint to Husbands—C. G. March 8 1806.
- Hints for Painters!—C. G. May 10 1803.
- Hippisley—see C. G. 1747-1748 for his characters.
- Hippisley's Drunken Man—L. I. F. April 14 1732.
- Historia Histronica—see vol. 1 p. 11.
- Historical Register for 1736—see Hay. 1737.
- Hit or Miss—D. L. C. Feb. 26 1810—C. G. Nov. 18 1812.
- Hobbies—Mathews in imitation of the Amateur—C. G. June 9 1813—Bath May 28 1814.
- Hobby Horse—D. L. April 16 1766.
- Hob in the Well—C. G. May 26 1784—C. G. Dec. 13 1786—D. L. June 3 1795—C. G. June 21 1811—D. L. June 18 1823.
- Hob's Wedding—L. I. F. Jan. 11 1720.
- Hodgson, formerly of the King's Company, had bt. at D. L. June 2 1721.
- Hofer, the Tell of the Tyrol—D. L. May 1 1830.
- Hog hath lost his Pearl—see vol. 3 of Dodsley 1744.
- Hole in the Wall—D. L. June 23 1813.
- Holiday Time—see Dash D. L. Oct. 20 1804.
- Hollander—see vol. 10 p. 52.
- Holland's Leagner—see vol. 10 p. 51.
- Holman's characters—Hay. 1811.
- Home Sweet Home, or the Rans Des Vaches—C. G. March 19 1829.
- Honest Criminal—see vol. 10 p. 191.
- Honest Frauds—Hay. July 29 1830.
- Honest Man's Fortune—see 10th vol. of Beaumont and Fletcher 1778.
- Honest Soldier—see vol. 10 p. 226.
- Honest Lawyer—see vol. 10 p. 97.
- Honest Thieves—C. G. May 9 1797—Hay. Aug. 3 1797—D. L. Oct. 6 1803—C. G. May 13 1820.
- Honest Whore—see Reed 1744.
- Honest Yorkshireman—C. G. July 11 1735—Hay. Aug. 1 1735—G. F. Nov. 12 1735—C. G. March 14 1738—C. G. March 21 1757—Hay. Aug. 16 1785—D. L. June 3 1789—Hay. Aug. 19 1806.
- Honesty's the best Policy—D. L. May 31 1815.
- Honey Moon C. Op.—D. L. Jan. 7 1797.

- Honey Moon, by Tobin — D. L. Jan. 31 1805—Hay. Aug. 17 1805—C. G. May 22 1806—C. G. May 31 1821.
- Honour, or Arrivals from College—D. L. April 17 1819.
- Hooly and Fairly—C. G. April 28 1798.
- Horace, by Cotton—see vol. 10 p. 142.
- Horatius, by Lower—see vol. 10 p. 68.
- Horden—see Neglected Virtue D. L. 1696.
- Horns—see Cuckold's Haven T. R. 1685.
- Horse and Widow—C. G. May 30 1799.
- Horton Mrs.—D. L. June 6 1715—D. L. April 5 1725—for her characters, see C. G. 1749-1750.
- Hospital for Fools—D. L. Nov. 15 1739.
- Hotel, or Double Valet—D. L. Nov. 21 1776.
- Hour before Marriage—C. G. Jan. 25 1772.
- House out at Windows—D. L. May 10 1817.
- House of Morville—D. L. C. Feb. 27 1812.
- House to be Sold—D. L. Nov. 17 1802.
- Hovel—D. L. May 23 1797.
- How a man may choose a Good Wife from a Bad — see Old Plays 1823-1824.
- How to grow Rich—C. G. April 18 1793.
- How to be Happy—Hay. Aug. 9 1794.
- How to Teaze and How to Please—C. G. March 29 1810.
- How to die for Love—D. L. C. May 21 1812.
- How to try a Lover—see vol. 10 p. 234.
- Hudibras, or Trulla's Triumph—L. I. F. March 9 1730.
- Hue and Cry—D. L. May 11 1791.
- Hugh Evans—(instead of Sir Hugh)—see C. G. April 25 1804.
- Hughes Mrs.—see Nell Gwyn at Union 1682.
- Huguenot—C. G. Dec. 11 1822.
- Hulett—see G. F. 1735-1736.
- Hull's characters—C. G. 1807-1808.
- Humfrey Duke of Gloucester—D. L. Feb. 15 1723.
- Humourists, by Shadwell—L. I. F. 1670.
- Humorous Courtier—see vol. 9 p. 555.
- Humorous Lieutenant—T. R. April 8 1663—D. L. 1697—D. L. April 11 1709—D. L. April 18 1724—C. G. Dec. 10 1756—C. G. March 21 1767—for the plot see vol. 6 p. 43.
- Humorous Lieutenant, altered by Reynolds—C. G. Jan. 18 1817.

- Humorous Lovers—L. I. F. March 30 1667—for the plot see vol. 10 p. 74.
- Humourist—see D. L. April 27 1785.
- Humour of the Age—D. L. 1701.
- Humours of an Election—C. G. Oct. 19 1780—C. G. Nov. 4 1806.
- Humours of Oxford—D. L. Jan. 9 1730.
- Humours of Purgatory—L. I. F. April 3 1716.
- Humours of the Army D. L. Jan. 29 1713—D. L. April 23, 26 and 30 1746.
- Humours of the Court—see vol. 10 p. 157.
- Humours of the Road—see vol. 10 p. 166.
- Humours of the Turf—D. L. April 25 1772.
- Humours of Whist—see vol. 10 p. 171.
- Huniades—D. L. C. Jan. 18 1792.
- Hunter of the Alps—Hay. July 3 1804—C. G. May 27 1806—C. G. March 30 1824.
- Hunt the Slipper—Hay. Aug. 21 1784—Bath March 24 1795—D. L. May 17 1804.
- Hurlothrumbo—Hay. 1729.
- Husband at Sight—Hay. Aug. 13 1830.
- Husband his own Cuckold—L. I. F. 1696.
- Husbands and Wives—C. G. Dec. 3 1817.
- Husband's Mistake—C. G. Jan. 5 1830.
- Hycke-Scorner—see 1st vol. of Hawkins 1773.
- Hyde Park in an Uproar—D. L. June 17 1813.
- Hydrophobia—see vol. 10 p. 235.
- Hymen's Triumph—see vol. 9 p. 582.
- Hypermnestra, or Love in Tears—see vol. 10 p. 150.
- Hypocrite—D. L. Nov. 17 1768—C. G. Oct. 9 1773—C. G. Oct. 6 1784—D. L. Dec. 2 1789—D. L. April 16 1804—D. L. C. Jan. 23 1810—Bath Jan. 5 1816—Hay. Aug. 13 1822—D. L. May 7 1823.

I.

- Ibrahim, by Mrs. Pix—D. L. 1696—D. L. Oct 20 1702—L. I. F. March 14 1715.†
- Ibrahim, by Settle—D. G. 1676.
- Idiot Witness—Bath March 22 1827.
- If you know not me, you know Nobody—see vol. 9 p. 587.
- Ignes de Castro—see vol. 10 p. 222.

- Ignoramus**—see **English Lawyer T. R.** 1678—**D. L.** June 19 1716—**L. I. F.** Nov. 29 1736.
- Il Bondocani**—**C. G.** Nov. 15 1800.
- Ill-natured Man**—see vol. 10 p. 189.
- I'll tell you what!**—**Hay.** Aug. 4 1785—**C. G.** May 20 1786.
- Illumination**—**C. G.** April 12 1779.
- Illusion, or Trances of Nourjahad**—**D. L.** Nov. 25 1813.
- Illustrious Stranger**—**D. L.** Oct. 4 1827.
- Illustrious Traveller**—**C. G.** Feb. 3 1818.
- Imaginary Cuckold**—**D. L.** April 11 1733.
- Imaginary Obstacle**—see vol. 10 p. 260.
- Imitation**—**D. L.** May 12 1783.
- Imperial Captives**—**L. I. F.** Feb. 29 1720.
- Imperiale**—see vol. 10 p. 129.
- Impertinent Lovers**—**D. L.** Aug. 16 1723.
- Impostor**—see **Brooke's works** 1778.
- Impostors by Reed**—**C. G.** March 19 1776.
- Impostors by Cumberland**—**D. L.** Jan. 26 1789.
- Imposture**—see vol. 9 p. 561.
- Imposture Defeated**—**D. L.** 1698.
- I'm Puzzled**—**Hay.** July 31 1819.
- Ina**—**D. L.** April 22 1815.
- In and out of Tune**—**D. L.** March 1 1808.
- Incog**—**D. L.** June 11 1817.
- Inconsolables**—see vol. 10 p. 166.
- Inconstant**—**D. L.** 1702—**D. L.** Oct. 16 1723—**G. F.** March 22 1742—**D. L.** Oct. 11 1744—**D. L.** March 12 1751—**C. G.** Nov. 26 1753—**D. L.** March 26 1761—**C. G.** Feb. 1 1763—**C. G.** Nov. 4 1779—**D. L.** April 3 1780—**C. G.** Dec. 10 1787—**D. L.** Nov. 5 1789—**C. G.** Jan. 18 1811—**D. L.** Feb. 15 1817—**Bath** Jan. 16 1822—in 3 acts, **D. L.** May 7 1798.
- Inconstant Lady**—see end of 1813-1814.
- Independence, or Trustee**—acted by **C. G. C.** March 9 1809.
- Independent Patriot**—**L. I. F.** Feb. 12 1737.
- Indian**—**D. L.** Oct. 6 1800.
- Indian Emperour**—**T. R.** 1665—**Hay.** Jan. 25 1707—**L. I. F.** Jan. 8 1717—**D. L.** Jan. 27 1731—**G. F.** Jan. 14 1734—for the plot see **Montezuma** vol. 6 p. 67.
- Indian Kings at Hay.** April 24 1710.
- Indian Princess, or La Belle Sauvage**—see **D. L.** Dec. 15 1820.

- Indian Queen**—see T. R. 1665—D. L. July 19 1715.
Indians—see vol. 10 p. 198.
Indiscreet Lover—Hay. 1768.
Indiscretion—D. L. May 10 1800.
Inez—see vol. 10 p. 204.
Inflexible Captive—see vol. 10 p. 189.
Ingratitude of a Commonwealth—see T. R. 1682.
Injured Innocence—D. L. Feb. 3 1732.
Injured Love, or Cruel Husband—see vol. 10 p. 152.
Injured Love, or Lady's Satisfaction—D. L. April 7 1711—L. I. F. Dec. 18 1721.
Injured Lovers, by Mountfort—T. R. 1688.
Injured Princess (Cymbeline altered by D'Urfey)—T. R. 1682—L. I. F. Jan. 7 1720—see Cymbeline by D'Urfey March 20 1738.
Injured Virtue, or Virgin Martyr—see vol. 7 p. 685.
Inkle and Yarico—Hay. Aug. 4 1787—C. G. March 26 1788—C. G. May 6 1789—D. L. May 28 1789—C. G. April 18 1798—D. L. April 13 1807—Hay. Aug. 26 1819—C. G. Jan. 12 1825—Hay. Sept. 1 1825.
Innkeeper's Daughter—D. L. April 7 1817.
Innocence Distress'd—see vol. 10 p. 186.
Innocent Mistress—L. I. F. 1697—L. I. F. Nov. 24 1718.
Innocent Usurper—T. R. 1694.
Inoculator—see vol. 10 p. 184.
Inquisitor—Hay. June 23 1798.
Inquisitor (not acted)—see vol. 10 p. 209.
Insatiate Countess—see vol. 10 p. 9.
Insolvent, or Filial Piety—Hay. March 6 1758.
Institution of the Garter—D. L. Oct. 28 1771.
Integrity—C. G. Oct. 8 1801.
Intrigue—D. L. April 26 1814—Hay. Aug. 24 1824.
Intrigues at Versailles—L. I. F. 1697.
Intrigues of a Day—see vol. 10 p. 232.
Intrigues of a Morning—C. G. April 18 1792.
Intriguing Chambermaid—D. L. Jan. 15 1734—C. G. Oct. 13 1762—D. L. April 3 1773—D. L. April 1 1785—C. G. March 27 1787—D. L. Nov. 3 1790—C. G. Nov. 9 1798.
Intriguing Courtiers—see vol. 10 p. 158.
Intriguing Footman—see C. G. April 21 1792.
Intriguing Milliners and Attornies' Clerks—see vol. 10 p. 168.

- Invader of his Country (altered by Dennis from Coriolanus)—
D. L. Nov. 11 1719.
- Invasion—C. G. Nov. 4 1778—C. G. April 8 1793—D. L. May
26 1804.
- Invincibles—C. G. Feb. 28 1828.
- Invisible Bridegroom—C. G. Nov. 10 1813.
- Invisible Girl—D. L. April 28 1806.
- Invisible Mistress (F. from Woman's a Riddle)—D. L. April 21
1788.
- Iphigenia—L. I. F. 1699.
- Iphigenia, or Victim—C. G. March 23 1778.
- Irene, by Goring—D. L. Feb. 9 1708.
- Irene, by Dr. Johnson—D. L. Feb. 6 1749.
- Irish Fine Lady—C. G. Nov. 28 1767.
- Irish Hospitality—D. L. March 15 1766.
- Irish Legacy—Hay. June 26 1797.
- Irishman in London—C. G. April 21 1792—D. L. Sep. 20 1803.
- Irishman in Spain—see Hay. Aug. 3 1791.
- Irish Mimic—C. G. April 23 1795.
- Irish Tar—Hay. Aug. 24 1797.
- Irish Tutor—C. G. Oct. 28 1822.
- Irish Widow—D. L. Oct. 23 1772—C. G. April 27 1776—Hay.
July 24 1780—D. L. April 28 1786—C. G. Oct. 19 1787—
C. G. June 6 1795 — D. L. Oct. 21 1797 — D. L. May 11
1814—C. G. Sep. 26 1821.
- Iron Age—see vol. 9 p. 596.
- Iron Chest—D. L. March 12 1796—Hay. Aug. 29 1796—C. G.
April 23 1799—D. L. May 29 1801—Hay. June 22 1803—
acted by C. G. C. Jan. 4 1809—D. L. Nov. 23 1816—C. G.
June 26 1822—C. G. May 10 1825—D. L. June 5 1826.
- Iroquois, or Canadian Basket-Maker—C. G. Nov. 20 1820.
- Isabella (see Fatal Marriage) — C. G. March 31 1770 — D. L.
Nov. 25 1774—C. G. March 30 1778—D. L. Oct. 10 1782
—C. G. March 20 1784—Hay. Aug. 5 1784—C. G. Feb. 11
1791—C. G. Sep. 27 1803 — C. G. Nov. 4 1814 — C. G.
April 28 1830.
- Is he Alive?—D. L. June 15 1818.
- Is he a Prince?—acted by C. G. C. Feb. 7 1809.
- Is he Jealous?—Bath Dec. 3 1816.
- Isidore di Merida—D. L. Nov. 29 1827.
- Islanders—C. G. Nov. 25 1780.

- Island of Slaves—D. L. March 26 1761.
 Island of St. Marguerite—D. L. Nov. 13 1789.
 Island Princess—T. R. 1669 — for the plot see the 8th vol. of
 Beaumont and Fletcher 1778.
 Island Princess, altered by Tate—T. R. 1687.
 Island Princess, altered by Motteux—D. L. 1699—C. G. Dec. 10
 1739.
 Island Queens—see T. R. 1684.
 Isle of Gulls—see vol. 10 p. 18.
 Israelites, or Pampered Nabob—C. G. April 1 1785.
 Italian Husband—L. I. F. 1697.
 Italian Lover—see Julia.
 Italian Monk—Hay. Aug. 15 1797—D. L. May 30 1798.
 Italian Villagers—C. G. April 25 1797.
 Italians—D. L. April 3 1819.
 It should have come sooner —D. L. July 30 1723.
 Ivan—see vol. 10 p. 233.
 Ivanhoe, or the Jewess, by Moncrieff—see C. G. March 2 1820.
 Ivanhoe, or the Knight Templar — C. G. March 2 1820 —C. G.
 June 1 1825.
 Invisible Bridegroom—C. G. Nov. 10 1813.
 Ivor, or Sighs of Ulla—see vol. 10 p. 229.
 I will have a Wife—Bath Jan. 15 1827.
- J.
- Jack Drum's Entertainment—see vol. 10 p. 91.
 Jack of Newbury—D. L. May 6 1795.
 Jameson Miss—see Bath April 6 1813.
 Jane Shore—D. L. Feb. 2 1714—C. G. Jan. 25' 1735 — D. L.
 March 3 1743—C. G. Jan. 2 1747—D. L. Jan. 2 1748—
 C. G. Nov. 1 1750 — D. L. March 21 1757 — D. L. Nov.
 6 1773—D. L. Nov. 1 1774 — C. G. Dec. 17 1774 — C. G.
 Feb. 10 1778 — D. L. Nov. 8 1782—D. L. May 7 1787 —
 —C. G. Nov. 30 1789—C. G. March 19 1798—C. G. Jan.
 11 1804—C. G. Oct. 16 1805—Bath Feb. 4 1808 — D. L.
 Jan. 8 1813—C. G. June 29 1815 — C. G. Nov. 9 1818 —
 —D. L. Dec. 14 1821.
 Jane Shore 1602—see vol. 9 p. 452.
 Jarman Miss—see Bath 1826-1827.
 Jason—see vol. 10 p. 211.
 Jealous Husband, altered from Spanish Fryar — C. G. April 7
 1777.

- Jealous Husband, or Modern Gallantry**—G. F. Feb. 21 1732.
Jealous Lovers—D. G. 1682.
Jealous Wife—D. L. Feb. 12 1761 — C. G. March 20 1762 —
 C. G. Oct. 31 1767—D. L. Jan. 27 1776—Hay. June 18 1779
 —D. L. May 5 1784—Hay. June 29 1785—C. G. April 23
 1788—C. G. April 7 1794 — C. G. Nov. 14 1797 — Hay.
 Dec. 17 1798—D. L. Feb. 26 1799—Hay. June 22 1799—
 —C. G. Feb. 17 1807 — C. G. Jan. 7 1813 — C. G. May 4
 1816—Hay. Aug. 11 1819—C. G. June 1 1822—D. L. May
 27 1829.
Jean de Paris—D. L. Nov. 1 1814.
Jehu—D. L. Feb. 19 1779.
Jevon's characters—T. R. 1688.
Jew—D. L. May 8 1794—Hay. Sept. 3 1794 — C. G. Sep. 21
 1796—Hay. May 16 1803—C. G. (in 3 acts) May 7 1814.
Jew and Doctor—C. G. Nov. 23 1798—D. L. May 31 1803.
Jewish Courtship—D. L. April 23 1787.
Jewish Education—D. L. April 19 1784.
Jew of Lubeck—D. L. May 11 1819.
Jew of Malta—D. L. April 24 1818.
Jew of Mogadore—D. L. May 3 1808.
Jew of Venice—L. I. F. 1701—D. L. Feb. 3 1711—L. I. F.
 May 16 1717—C. G. Feb. 11 1735.
Joanna—C. G. Jan. 16 1800.
Joan of Arc—Bath March 10 1828.
Jocko, the Brazilian Monkey—C. G. Nov. 8 1825.
Joe Miller's Jests—see G. F. June 8 1730.
John Bon and Mast. Person—see vol. 10 p. 146.
John Brown—D. L. Feb. 21 1826.
John Bull—C. G. March 5 1803—Hay. Aug. 27 1803—D. L.
 June 3 1805—Hay. Aug. 26 1811—D. L. May 18 1822—
 C. G. Jan. 8 1824.
John Busby—Hay. July 3 1822.
John Du Bart—C. G. Oct. 25 1815.
Johnny Gilpin—D. L. April 28 1817.
John of Paris—C. G. Nov. 12 1814—Hay. Nov. 2 1826—C. G.
 May 30 1827.
John of Paris, altered—Bath Dec. 10 1814.
Johnson Ben—his characters—D. L. 1741-1742.
Johnston H.—his characters—D. L. 1820-1821.
Johnston Mrs. H.—her characters—1814-1815.

- Johnstone John**—see end of C. G. 1819-1820.
- Jonson Ben**—see end of 1815-1816 for his Works.
- 23 John Street Adelphi**—Bath Jan. 12 1828.
- Jonathan in England**—D. L. May 24 1826.
- Jones**—his 1st app. at C. G. Oct. 9 1807—his *Masquerade*—C. G. June 2 1815.
- Jordan Mrs.**—her characters—C. G. 1813-1814.
- Joseph Andrews**—D. L. April 20 1778.
- Journey to Bristol, or Honest Welchman**—see L. I. F. April 23 1731.
- Jovial Crew**—T. R. Jan. 11 1669—D. L. Dec. 30 1707—Hay. Jan. 1 1708—turned into an Opera D. L. Feb. 8 1731—C. G. Feb. 14 1760—C. G. Nov. 1 1774—C. G. March 29 1780—C. G. Dec. 15 1791—for plot see 6th vol. of Dodsley 1744.
- Jovial Cobler**—see vol. 10 p. 176.
- Juan's Early Days**—D. L. Feb. 18 1828.
- Jubilee at Stratford**—see beginning of D. L. 1769-1770.
- Jubilee at D. L.** Oct. 14 1769—C. G. April 4 1775—D. L. Nov. 18 1785—Bath Nov. 23 1797—D. L.—C. G.—and Bath April 23 1816.
- Judgment of Paris, Pant.**—D. L. Feb. 6 1733.
- Judgment of Paris, or Triumph of Beauty**—L. I. F. May 6 1731.
- Julia, by Hoare**—see *Such things were*.
- Julia, or Italian Lover**—D. L. April 14 1787—Bath Dec. 19 1815—C. G. Sep. 30 1816.
- Julia de Roubigné**—Bath Dec. 23 1790.
- Julian and Agnes**—D. L. April 25 1801.
- Juliana, or the Princess of Poland**—L. I. F. 1671.
- Julian T. by Miss Mitford**—C. G. March 15 1823.
- Julius Cæsar**—T. R. 1682—T. R. 1684—Hay. Jan. 14 1706—D. L. Jan. 24 1715—L. I. F. March 1 1718—D. L. Nov. 8 1734—D. L. March 28 1747—C. G. Nov. 24 1750—C. G. Jan. 28 1755—C. G. Jan. 31 1766—C. G. May 4 1773—D. L. Jan. 24 1780—C. G. Feb. 29 1812—C. G. June 8 1819—D. L. Dec. 7 1820—Bath Dec. 18 1820—C. G. Sep. 26 1825.
- Julius Cæsar, by Sheffield**—see vol. 3 p. 89.
- Julius Cæsar, by Earl of Sterline**—see vol. 10 p. 32.
- Junius Brutus**—D. L. Nov. 25 1734.
- Jupiter and Alcmena**—C. G. Oct. 27 1781.
- Justice Busy**—see vol. 2 p. 144.

Justice, or Caliph and Cobbler—D. L. Nov. 28 1820

Just in Time—C. G. May 10 1792.

Just Italian—see vol. 10 p. 78.

K.

Kais—D. L. Feb. 11 1808.

Kamtschatka—C. G. Oct. 16 1811.

Kean Edmund—his 1st app. at D. L. Jan. 26 1814.

Keen Theophilus—see L. I. F. 1717-1718.

Kelly Miss—see vol. 9 p. 423.

Kelly's Reminiscences 1825-1826.

Kemble John Philip—his characters—C. G. 1816-1817.

Kemble Mrs.—see D. L. May 23 1796.

Kemble Charles—made his 1st app. at D. L. April 21 1794.

Kemble Mrs. C.—her characters—C. G. 1818-1819.

Kemble Miss F. made her 1st app. at C. G. Oct. 5 1829.

Kemble Sen.—see Hay. Aug. 26 1788.

Kenilworth, in 2 acts—C. G. March 8 1821.

Kenilworth, in 4 acts—Bath Dec. 15 1821—Bath March 26 1827.

Kenilworth, or the Days of Good Queen Bess, in 4 acts—D. L. Jan. 5 1824.

Kensington Gardens, or the Pretenders—L. I. F. Nov. 26 1719.

Kentish Barons—Hay. June 25 1791.

Key to the Lock—Hay. Aug. 18 1788.

Killegrew Thomas—see vol. 1 p. 390.

Killing no Murder—Hay. July 1 1809—D. L. Feb. 5 1823.

Kind Keeper, or Mr. Limberham—D. G. 1678.

King and Miller of Mansfield—see Miller of Mansfield.

King and no King—T. R. 1682—T. R. 1683—D. L. June 15 1704—L. I. F. March 26 1724—C. G. Jan. 14 1788.

King and the Duke—C. G. Dec. 6 1814.

King Arthur—T. R. 1691—D. L. March 2 1706—G. F. Dec. 19 1735—D. L. Dec. 13 1770—D. L. Oct. 19 1781.

King Cambises—see vol. 1 of Hawkins 1773.

King in the Country—see vol. 10 p. 198.

King John by Shakspeare—C. G. Feb. 26 1737—C. G. Feb. 2 1738—D. L. Feb. 20 1745—D. L. March 16 1747—C. G. Feb. 28 1751—D. L. Jan. 23 1754—C. G. April 17 1756—D. L. Dec. 17 1760—D. L. March 20 1766—D. L. Feb.

2 1774—C. G. Dec. 1 1775—D. L. Nov. 29 1777—C. G. March 29 1788—D. L. Dec. 10 1788—D. L. O. March 1 1792—D. L. May 13 1801—C. G. Feb. 14 1804—D. L. June 1 1818—C. G. March 3 1823—D. L. Dec. 6 1824.

King John and Matilda—see vol. 10 p. 72.

King John, by Valpy—C. G. May 20 1803.

King John, in 2 parts—see C. G. Feb. 26 1737.

King Lear—for the old play see vol. 1 p. 308.

King Lear, by Shakspeare, was acted at L. I. F. between 1662 and 1665—see vol. 1 p. 62.

King Lear mangled by Tate—D. G. 1681—Hay. Oct. 30 1706—L. I. F. Oct. 15 1720—D. L. March 8 1739—G. F. March 18 1742—D. L. May 28 1742—C. G. June 11 1746—C. G. Feb. 26 1756—D. L. Oct. 28 1756 (with restorations)—D. L. Oct. 7 1769—C. G. Nov. 24 1774—C. G. Feb. 22 1776—D. L. March 22 1779—D. L. Jan. 21 1788—C. G. Jan. 6 1794—C. G. May 18 1808—acted by C. G. C. Feb. 27 1809 as revised by Kemble—C. G. April 13 1820—D. L. April 24 1820—Bath June 21 1822—D. L. March 30 1829.

King Lear as altered by Colman compared with Tate's alteration—C. G. Feb. 20 1768.

King Lear revived with the original catastrophe—D. L. Feb. 10 1823.

King Pepin's Campaign—D. L. April 15 1745.

King Saul—see vol. 10 p. 15!.

King Stephen—see vol. 10 p. 236.

King's characters—D. L. 1801-1802.

Kiss by D. L. C.—Oct. 31 1811.

Knave in Grain new Vampt—see vol. 10 p. 115.

Knave or Not?—D. L. Jan. 25 1798.

Knight Edward—his characters—D. L. 1825-1826.

Knight Thomas—his characters—C. G. 1803-1804.

Knight Mrs. Frances—her characters—L. I. F. 1723-1724.

Knight and Wood Dæmon—Bath Jan. 7 1813.

Knight of Burning Pestle—T. R. 1682.

Knight of Malta—C. G. April 23 1783.

Knight of Snowdown—C. G. Feb. 5 1811—see Bath March 21 1812.

Knights—Hay. 1748-1749—D. L. Feb. 9 and 12 1754—C. G. Jan. 14 1755—C. G. March 29 1769.

Knights of the Cross—D. L. May 29 1826.

Knipp Mrs.—her characters—T. R. 1678.

Know your own Mind — C. G. Feb. 22 1777 — C. G. Dec. 13 1786—D. L. April 21 1789—Hay. Aug. 19 1811—Bath Feb. 1 1819.

L.

- Lacy became Manager of D. L. in 1745—and Patentee in 1747.
 Lacy John—his characters—T. R. 1681.
 Ladies at Home—Hay. Aug. 7 1819.
 Ladies' Frolick—D. L. May 7 and Oct. 27 1770—D. L. May 12 1783—C. G. June 1 1790.
 Ladies' Privilege—see Old Plays 1823-1824.
 Ladies' Subscription—see vol. 10 p. 180.
 Lad of the Hills—C. G. April 9 1796—see Wicklow Mountains.
 Lady and the Devil—D. L. May 3 1820—Hay. May 12 1825.
 Lady Errant—see vol. 10 p. 54.
 Lady Jane Gray — D. L. April 20 1715—D. L. Oct. 12 1738—
 D. L. Nov. 11 1745—C. G. Dec. 16 1749 — D. L. Feb. 6 1752—D. L. Oct. 15 1762—C. G. May 7 1773.
 Lady of the Lake—Bath March 21 1812.
 Lady of the Manor—C. G. Nov. 23 1778—C. G. Jan. 28 1788—
 —D. L. April 23 1818.
 Lady of the Rock—D. L. Feb. 12 1805.
 Lady of Pleasure—see vol. 9 p. 547.
 Lady Pentweazel in Town—C. G. March 27 1787.
 Lady's Choice—C. G. April 20 1759.
 Lady's last Stake—Hay. Dec. 13 1707—D. L. Dec. 17 1715—
 D. L. Oct. 3 1730—L. I. F. April 26 1732—D. L. March 13 1739—C. G. March 14 1745 — D. L. April 10 1746—
 —D. L. March 27 1756 — D. L. April 29 1760 — D. L. April 9 1771—C. G. March 14 1778—C. G. March 4 1786
 —Bath Dec. 11 1813.
 Lady's Lecture—see vol. 10 p. 174.]
 Lady's Revenge—C. G. Jan. 9 1734.
 Lady's Trial—L. I. F. March 3 1669.
 Lady's Triumph—see vol. 2 p. 632.
 Lady's Visiting Day—L. I. F. 1701.
 Lakers—see vol. 10 p. 207.
 Lame Lover—Hay. Aug. 27 1770.
 L'Amour a-la-Mode—see vol. 10 p. 180.
 Lancashire Witches — D. G. 1681 — Hay. July 1 1707 — D. L. June 4 1723.
 Lancers—D. L. Dec. 1 1827.

- Land we live in— D. L. Dec. 29 1804.
- Langbaine—see end of T. R. 1691.
- Last of the Family—D. L. May 8 1797.
- Laugh when you can— C. G. Dec. 8 1798.
- Law against Lovers—L. I. F. Feb. 18 1662.
- Law of Java—C. G. May 11 1822.
- Law of Lombardy—D. L. Feb. 8 1779—D. L. Feb. 16 1789.
- Laws of Candy—see 4th vol. of Beaumont and Fletcher 1778.
- Lawyers—see vol. 10 p. 216.
- Lawyer's Feast—D. L. Dec. 12 1743.
- Lawyer's Fortune—see vol. 10 p. 151.
- Lawyers' Panic—C. G. May 7 1785.
- Lee Lewes—for his characters, see D. L. 1784-1785.
- Lee Lewes' Ultimatum—C. G. June 24 1803.
- Lee Mrs. Mary—see Lady Slingsby.
- Lee Nat. acted Duncan, &c.—see Forced Marriage D. G. 1672—
went mad in 1684—see Princess of Cleve D. G. 1681.
- Lee John—his characters—Bath 1779-1780.
- Leicester—see vol. 10 p. 201.
- Leigh Anthony—his characters T. R. 1692.
- Leigh Francis—see end of D. L. 1718-1719.
- Leigh John—see L. I. F. Dec. 18 1714—and April 14 1726.
- Leigh Mrs.—her characters Hay. 1706-1707.
- Leocadea—D. L. Dec. 17 1825.
- Lesson for Lawyers (from Lame Lover)—D. L. May 5 1789.
- Lethe—D. L. April 15 1740—G. F. April 15 1741—D. L. Jan.
2 1749—D. L. March 27 1756—C. G. April 18 1757—D. L.
Jan. 23 1766—D. L. April 24 1769—D. L. Jan. 16 1772—
Bath Feb. 12 1780 — C. G. May 4 1785 — D. L. Feb. 16
1789—D. L. May 18 1803—C. G. June 16 1819.
- Letter Writers—Hay. 1731.
- Levee—see vol. 10 p. 169.
- Levellers Levell'd—see vol. 8 p. 329.
- Lewis H.—see C. G. Oct. 10 1805.
- Lewis W. T.—his characters C. G. 1808-1809.
- Liberal Opinions—C. G. May 12 1800—see School for Prejudice.
- Libertine by Shadwell—D. G. 1676 — D. L. July 3 1708—D. L.
June 11 1731—D. L. Feb. 13 1740.
- Libertine by Pocock—C. G. May 20 1817.
- Libertine, or Hidden Treasure—see vol. 10 p. 261.

- Liberty Asserted**—L. I. F. Feb. 24 1704—C. G. April 23 and 25 1746.
- Liberty Chastized**—see vol. 10 p. 184.
- Liberty Hall**—D. L. Feb. 8 1785.
- License granted to Betterton in 1695.**
- License granted to Cibber, &c. in 1709-1710.**
- License Renewed in 1714—and turned into a Patent in 1715.**
- Licensing Act—1737.**
- Lick at the Town**—D. L. March 16 1751.
- Lie of the Day (altered from Toy)**—C. G. March 19 1796—D. L. May 19 1819.
- Life**—C. G. Nov. 1 1800.
- Life in London**—Bath Nov. 20 1822.
- Life and Death of Common Sense**—Hay. Aug. 13 1782.
- Life of the Dutchess of Suffolk**—see vol. 10 p. 102.
- Life's Vagaries**—C. G. March 19 1795—C. G. May 28 1799.
- Like Master like Man (F. from Mistake)**—D. L. April 12 1768—D. L. March 30 1773.
- Like to Like, or a Match well made up**—L. I. F. Nov. 28 1723.
- Lilla**—C. G. Oct. 21 1825.
- Lilliput**—D. L. Dec. 3 1756—D. L. Dec. 10 1817.
- L. I. F. built by Davenant and opened in 1661.**
- L. I. F. (i. e. Little L. I. F.) opened by Betterton, &c.**—April 30 1695.
- L. I. F. built by C. Rich and opened by his son** Dec. 18 1714.
- Linco's Travels**—D. L. April 6 1767—D. L. May 24 1797.
- Lindor and Clara**—see vol. 10 p. 199.
- Lingua**—see 5th vol. of Dodsley 1744.
- Lionel and Clarissa**—C. G. Feb. 25 1768—D. L. Feb. 8 1770—D. L. Jan. 8 1778—Hay. June 26 1781—C. G. Oct. 2 1783—C. G. May 13 1790—D. L. Dec. 12 1807—C. G. May 3 1814—C. G. May 22 1829—Hay. July 21 1830.
- Liston's Epilogue on an Ass**—C. G. June 9 1818—his 1st app. at Hay. June 10 1805.
- Litchfield Mrs.**—her characters C. G. 1805-1806.
- Litigants**—see vol 10 p. 154.
- Little French Lawyer**—D. L. Oct. 25 1717—D. L. June 30 1720—as Farce—D. L. Oct. 7, 9, 10, 1749—C. G. April 27 1778.
- Little Freeholder**—see vol. 10 p. 199.

- Little Hunchback**—C. G. April 14 1789—C. G. May 31 1815.
Little Offerings—C. G. April 26 1828.
Little Red Riding Hood—Bath April 14 1820.
Live Lumber, or Unburied Dead—C. G. March 30 1796.
Liverpool Prize—C. G. Feb. 22 1779.
Livery Rake—Hay. Oct. 15 1793—D. L. Jan. 8 1734.
Living in London—Hay. Aug. 5 1815.
Ilewellyn Prince of Wales and the Dog Gelert—Bath Oct. 16 1813.
Lock and Key—C. G. Feb. 2 1796—D. L. July 8 1814.—D. L. Oct. 23 1828.
Locrine—see end of D. L. 1713-1714.
Lodgings for Single Gentlemen—Hay. June 15 1829.
Lodoiska—D. L. June 9 1794—C. G. Oct. 15 1816.
Lofty Projects—C. G. April 22 1825.
London Apprentice—D. L. March 17 1755.
London Cuckolds—D. G. 1682—Hay. Dec. 27 1706 — L. I. F. Dec. 11 1721—L. I. F. Nov. 12 1731—C. G. Jan. 1 1742—D. L. Oct. 29 1748—as Farce C. G. April 10 1782.
London Hermit—Hay. June 29 1793 — Bath Nov. 19 1793 — C. G. April 29 1794—D. L. May 7 1804—revived in 2 acts at C. G. Dec. 7 1822.
London Merchant—D. L. June 22 1731—G. F. Sep. 27 1731—L. I. F. May 22 1732—C. G. May 23 1740—D. L. Sep. 23 1749—D. L. Nov. 28 1796—see George Barnwell.
London Prodigal—see end of D. L. 1713-1714.
London Stars—C. G. April 7 1821.
Loug Mrs—her characters D. G. 1673.
Look at Home—Hay. Aug. 15 1812.
Look before you Leap—Hay. Aug. 22 1788 — C. G. March 31 1789.
Lord of the Manor—D. L. Dec. 27 1780—D. L. April 14 1789 —C. G. Oct. 24 1812—D. L. May 27 1823—Hay. Sep. 20 1823.
Lord Russel by Stratford—D. L. Aug. 20 1784.
Lord Russel by Hayley—Hay. Aug. 18 1784.
Lorenzo—C. G. April 5 1791.
Loss no Time—D. L. June 11 1813.
Lost and Found by D. L. C. Jan. 2 1811.
Lost Lady—see 10th vol. of Doddsley 1744.

- Lost Life—D. L. Nov. 13 1821.
 Lost Lover—D. L. 1696.
 Lottery by Fielding—D. L. Jan. 1 1732—D. L. Dec. 16 1745—
 D. L. Sep. 10 1748 — D. L. Feb. 29 1772—D. L. Dec. 10
 1783.
 Lottery C. by — Hay. 1728.
 Lottery Ticket—D. L. Dec. 13 1826.
 Love a-la-Mode—D.L. Dec. 12 1759—C.G. Dec. 19 1760—C.G.
 April 13 1776—D. L. May 23 1794—C. G. Nov. 13 1800
 —Bath May 28 1814—C. G. June 8 1814 — C. G. Dec. 10
 1816—D. L. Nov. 3 1817.
 Love a-la-Mode by T. S. 1663—see vol. 10 p. 137.
 Love among the Roses—Bath March 18 1825.
 Love and a Bottle—D. L. 1699—D. L. July 22 1712 — L. I. F.
 Nov. 25 1724—C. G. March 30 1733.
 Love and Duty—L. I. F. Jan. 22 1722.
 Love and Friendship—D. L. April 8 1746.
 Love and Glory—D. L. March 28 1734.
 Love and Gout—Hay. Aug. 23 1814—C. G. June 2 1815—Hay.
 Sep. 29 1824.
 Love and Honour—L. I. F. 1662—for the plot see vol. 10 p. 81.
 Love and Liberty—see vol. 10 p. 152.
 Love and Madness—Hay. Sept. 21 1795.
 Love and Money—Hay. Aug. 29 1795.
 Love and Reason—C. G. May 22 1827.
 Love and Revenge T.—D. G. 1675.
 Love and Revenge Op. at Hay. 1729.
 Love and the Tooth Ache—C. G. Dec. 13 1816.
 Love and War—C. G. March 15 1787.
 Love and War by Meriton—see vol. 10 p. 134.
 Love at a Venture—see vol. 2 p. 389.
 Love at First Sight by Crawford—L. I. F. March 25 1704.
 Love at First Sight by King—D. L. Oct. 17 1763.
 Love Betrayed—L. I. F. 1703.
 Love Crowns the End—see vol. 10 p. 75.
 Love finds the Way—C. G. Nov. 18 1777.
 Love for Love—L. I. F. 1695—acted by women at Hay. June
 25 1705—D. L. Feb. 7 1708—D. L. Dec. 3 1709—D. L.
 April 13 1738—C. G. May 2 1739—D. L. Jan. 16 1754—
 C. G. May 9 1758—D.L. April 9 1760—D.L. Dec. 23 1769

—C. G. May 6 1773—D. L. Nov. 29 1776—Hay. Sept. 5 1780—D. L. Dec 11 1786—D. L. Oct. 15 1796 — D. L. March 8 1806—C. G. Sep. 25 1812—D. L. March 1 1813—C. G. Oct. 13 1819—D. L. Oct. 20 1825.

Love for Money—T. R. 1691—D. L. May 21 1708—D. L. July 11 1718.

Love gives the Alarm—C. G. Feb. 23 1804.

Love in a Camp—C. G. Feb. 17 1786—D. L. Feb. 15 1814.

Love in a Forest—D. L. Jan. 9 1723.

Love in a Maze—see vol. 1 p. 69.

Love in a Riddle—D. L. Jan. 7 1729.

Love in a Sack—L. I. F. June 14 1715.

Love in a Veil—D. L. June 17 and July 22 1718—D. L. April 19 1784.

Love in a Village—C. G. Dec. 8 1762—D. L. April 3 1769—Hay. Aug. 12 1777—C. G. Feb. 13 1786—C. G. Nov. 15 1797—D. L. May 8 1822—C. G. March 18 1826.

Love in a Wood—T. R. 1672—D. L. Aug. 15 1718.

Love in Humble Life—D. L. Feb. 14 1822.

Love in its Extasie—see vol. 10 p. 122.

Love in Limbo—C. G. March 31 1815.

Love in Many Masks—D. L. March 8 1790.

Love in several Masques, by Fielding—D. L. Feb. 16 1728.

Love in the City—C. G. Feb. 21 1767.

Love in the Dark—T. R. 1675.

Love in the East—D. L. Feb. 25 1788.

Love in Wrinkles—D. L. Dec. 4 1828.

Love laughs at Locksmiths—Hay. July 25 1803—C. G. Dec. 6 1803—Bath Nov. 17 1803—Hay. July 3 1823.

Love, Law, and Physic—C. G. Nov. 20 1812 — D. L. Feb. 26 1823.

Love Letters—Hay. June 24 1822.

Love makes a Man—D. L. 1701—L. I. F. April 30 1715—D. L. Jan. 3 1738—C. G. April 7 1738—C. G. April 19 1776—D. L. May 10 1784—C. G. Dec. 10 1790—D. L. C. Oct. 4 1792—Hay. July 10 1797—C. G. Feb. 5 1806—D. L. Nov. 13 1818—C. G. Nov. 6 1819—D. L. Oct. 30 1828.

Loves makes an Irishman—Bath May 3 1825.

Love Match—C. G. March 13 1762.

Lover—D. L. Jan. 20 1731.

Lover's Luck—L. I. F. 1696.

- Lover's Melancholy**—D. L. April 28 1748.
- Lover's Opera**—D. L. May 14 1729.
- Lovers' Progress**—see vol. 5 of Beaumont and Fletcher, 1778.
- Lovers' Quarrels (from Mistake)**—C. G. Feb. 11 1790—C. G. April 22 1796—D. L. May 11 1801—C. G. Nov. 27 1802.
- Lovers' Resolutions**—D. L. March 2 1802.
- Lovers' Vows**—C. G. Oct. 11 1798—D. L. Nov. 23 1802—Hay. May 20 1803—by C. G. C. May 10 1809—D. L. Sept. 26 1815—D. L. Nov. 28 1827.
- Love's a Jest**—L. I. F. 1696—D. L. Aug. 31 1711.
- Love's a Lottery and a Woman the Prize**—L. I. F. 1699.
- Love's characters**—D. L. 1773-1774.
- Love's Contrivance**—D. L. June 4 1703—L. I. F. July 14 1724.
- Love's Cruelty**—T. R. 1682.
- Love's Cure**—see 7th vol. of Beaumont and Fletcher 1778.
- Love's Dream**—Bath Feb. 2 1822.
- Love's Frailties**—C. G. Feb. 5 1794.
- Love-sick Court**—see vol. 10 p. 41.
- Love-sick King**—T. R. 1680.
- Love's Labour Lost**—see Students vol. 10 p. 180.
- Love's Kingdom**—L. I. F. 1664—for the plot, see vol. 10 p. 248.
- Love's last Shift**—D. L. 1696—Hay. Oct. 18 1707—L. I. F. Oct. 12 1715—L. I. F. Oct. 23 1725—D. L. Nov. 21 1737 r. b.—D. L. Dec. 9 1749—D. L. Dec. 18 1752—C. G. Oct. 29 1754—C. G. Feb. 14 1763.
- Love's Mistress**—see Psyche D. G. 1674.
- Love's Metamorphoses**—D. L. April 15 1776 (published as Love's Vagaries.)
- Love's Pilgrimage**—see 7th vol. of Beaumont and Fletcher 1778.
- Love's Revenge**—see end of Hay. 1772.
- Love's Revenge—Pastoral**—see vol. 10 p. 166.
- Love's Riddle**—see vol. 10 p. 61.
- Love's Sacrifice**—see Ford's works 1811.
- Love's Victim**—L. I. F. 1701.
- Love's Victory**—C. G. Nov. 16 1825.
- Love the Cause and Cure of Grief**—D. L. Dec. 19 1743.
- Love the Leveller**—D. L. Jan. 26 1704.
- Love Triumphant**—T. R. 1693.
- Love will find out the Way**—see 12th vol. of Doddsley 1744.
- Love without Interest**—D. L. 1699.

- Loving Enemies—D. G. 1680.
 Low Life above Stairs—see vol. 10 p. 179.
 Loyal Brother—T. R. 1682.
 Loyal General—D. G. 1680.
 Loyal Lovers—see vol. 10 p. 123.
 Loyal Subject—D. L. July 25 1705.
 Loyalty—see vol. 10 p. 231.
 Lucius Junius Brutus by Lee—D. G. 1681.
 Lucius Junius Brutus by Downman—see D. L. Dec. 3 1818.
 Lucius King of Britain—D. L. May 11 1717.
 Lucky Chance—T. R. 1687—L. I. F. July 24 1718.
 Lucky Discovery, or Tanner of York—C. G. April 24 1738.
 Lucky Escape C. by Linnecar—see vol. 10 p. 196.
 Lucky Escape, by Mrs. Robinson—D. L. April 30 1778.
 Lucky Prodigal, or Wit at a Pinch—L. I. F. Oct. 24 1715.
 Luke the Labourer—Bath March 24 1827.
 Lunatick—see vol. 2 p. 334.
 Lust's Dominion—see Abdelazer D. G. 1677.
 Lusty Juventus—see vol. 1st of Hawkins 1773.
 Lyar—C. G. Jan. 12 1762—D. L. April 15 1768 — C. G. April 22 1775—C. G. Nov. 16 1787.
 Lyceum was opened as English Opera House—June 26 1809.
 Lycidas—C. G. Nov. 4 1767.
 Lying Lover—D. L. Dec. 2 1703—D. L. April 4 1746.
 Lying made Easy—Bath March 15 1828.
 Lying Valet—G. F. Nov. 30 1741—C. G. Oct. 11 1743—C. G. May 2 1758—D. L. Sep. 19 1782 — C. G. Nov. 30 1784 — D. L. Oct. 2 1788.
 £500—D. L. Aug. 28 1821.
 £8 10s. 1d.—D. L. May 12 1823.
 £100 Note—C. G. Feb. 7 1827.

M

- Macaroni—Hay. Sep. — 1773.
 Macanley Miss—see Bath April 22 1825.
 Macbeth, altered by Davenant—D. G. 1672—Hay. Dec. 27 1707 —D. L. Oct. 20 1711—D. L. Dec. 31 1717—L. I. F. Sept. 30 1723—D. L. Jan. 31 1738—C. G. April 14 1738.
 Macbeth, as written by Shakspeare—D. L. Jan. 7 1744—C. G. June 27 1746—D. L. Nov. 7 1746—D. L. March 19 1748 —C. G. Nov. 16 1754—D. L. April 24 1768—C. G. Jan

- 20 1768—D. L. Jan. 4 1770—C. G. Oct. 23 1773 first time with Scotch dresses—Hay. Sep. 7 1778—D. L. Dec. 6 1780—D. L. Feb. 2 1785—C. G. Nov. 16 1787—D. L. April 21 1794—C. G. Dec. 5 1800—Bath April 12 1803—C. G. Nov. 28 1803—D. L. Nov. 5 1814—C. G. June 5 1817—Bath Feb. 3 1823.
- Macheath in the Shades**—C. G. March 11 1735.
- Macklin**—for his first performance see L. I. F. Dec. 4 1730—he is engaged at D. L. Oct. 31 1733—kills Hallam D. L. May 10 1735—quarrels with Garrick D. L. 1743-1744—opens Hay. 1744—returns to D. L. Dec. 19 1744—leaves the stage and opens a tavern D. L. Dec. 20 1753—returns to D. L. Dec. 12 1759—for his wish to act Tragedy and prosecution of the rioters, see end of C. G. 1773-1774—for his characters see C. G. 1788-1789.
- Macklin Miss**—her characters—C. G. 1776-1777.
- Macklin Mrs.**—her characters—D. L. 1758-1759.
- Macklin's Widow** has a bt. at C. G. June 17 1805.
- Maclaren**—see vol. 9 p. 25.
- Macready's 1st app.** at Bath Dec. 29 1814—at C. G. Sept. 16 1816.
- Madam Fickle**—D. G. 1676—L. I. F. July 24 1704 no characters—D. L. Sept. 29 1711.
- Mad Captain**—G. F. March 5 1733.
- Mad Couple well Matched**—see Debauchee D. G. 1677.
- Mad-house**—L. I. F. April 22 1737.
- Mad Lover**—see 3d vol. of Beaumont and Fletcher 1778.
- Madrigal and Truletta**—C. G. July 6 1758.
- Mad World my Masters**—see 5th vol. of Dodsley 1744.
- Maggot**—Ballad Farce—L. I. F. April 18 1732.
- Magic Banner**—Hay. June 22 1796.
- Magic Bride**—D. L. C. Dec. 26 1810.
- Magic Picture**—C. G. Nov. 8 1783.
- Magician no Conjuror**—C. G. Feb. 2 1792.
- Magnetic Lady**—see 6th vol. of Ben Jonson 1815-1816.
- Magpie, or the Maid?**—C. G. Sept. 15 1815.
- Magpie, or the Maid of Palaiseau**—D. L. Sep. 12 1815.
- Maid and the Magpye**—see vol. 8 p. 516.
- Mahmoud, or Prince of Persia**—D. L. April 30 1796.
- Mahomet**—D. L. April 25 1744—D. L. Nov. 25 1765—C. G. Dec. 8 1767—D. L. April 19 1776—D. L. Nov. 11 1778—C. G. April 4 1786—D. L. April 27 1795—C. G. Oct. 13 1796—Bath April 8 1817.

- Maidenhead well Lost**—see vol. 9 p. 594.
- Maiden Whim**—D. L. April 24 1756.
- Maid in the Mill**—D. G. 1682—D. L. March 23 1710.
- Maid Marian**—C. G. Dec. 3 1822.
- Maid of Bath**—Hay. June 26 1771—C. G. May 11 1787.
- Maid of Bristol**—Hay. Aug. 24 1803.
- Maid of Honour**—D. L. Jan. 27 1785.
- Maid of Judah**—C. G. March 7 1829.
- Maid of Kent**—D. L. May 17 1773.
- Maid of Marienburg**—see vol. 10 p. 206.
- Maid of Normandy**—see vol. 10 p. 201.
- Maid of the Mill**—C. G. Jan. 31 1765—D. L. Sept. 27 1798—
C. G. June 19 1810—in 2 acts C. G. Oct. 20 1797.
- Maid of the Oaks**—D. L. Nov. 5 1774—as F. D. L. Jan. 21
1782—Hay. Aug. 15 1782—C. G. April 25 1783—C. G.
March 28 1789—C. G. April 20 1796—D. L. May 28 1804.
- Maid or Wife**—D. L. Nov. 5 1821.
- Maids and Bachelors**—C. G. June 6 1806.
- Maid's Last Prayer**—T. R. 1692.
- Maid's Revenge**—see vol. 9 p. 551.
- Maid's the Mistress**—D. L. June 5 1708—L. I. F. March 21
1737.
- Maid's Tragedy**—T. R. Dec. 7 1666—for the plot see T. R.
1682—D. L. Feb. 3 1704—Hay. Nov. 2 1706—Hay. April
13 1710—D. L. April 16 1716—D. L. Dec. 18 1725—
L. I. F. Nov. 8 1729—C. G. Dec. 6 1744.
- Mail Coach Adventures, by Mathews**—Hay. Sep. 5 1814.
- Mail Coach Passengers**—D. L. Feb. 13 1816.
- Majesty Misled**—see vol. 10 p. 187.
- Malcolm**—see vol. 10 p. 192.
- Malcontent**—see 4th vol. of Dodsley 1744.
- Male Coquette (originally Modern Fine Gentleman)**—D. L.
March 24 1757—C. G. Jan. 21 1765—D. L. April 23 1773.
- Mall**—T. R. 1674.
- Mallet**—see D. L. Jan. 19 1763.
- Malvina**—D. L. Jan. 28 1826.
- Management by Reynolds**—C. G. Oct. 31 1799.
- Management by Lunn**—Hay. Sep. 29 1828.
- Manager an Actor in Spite of Himself**—see C. G. May 6 1785.
- Manager in Distress**—Hay. May 30 1780—D. L. C. May 25
1809—Hay. Sep. 28 1812—C. G. Feb. 28 1820—C. G. June
6 1826.

- Man and Wife by Colman**—C. G. Oct. 7 1769 — C. G. Dec. 20 1777—Hay. June 1 1778.
- Man and Wife by Arnold**—D. L. Jan. 5 1809 — D. L. June 18 1824.
- Manfred**—see Lord Byron 1820-1821.
- Mangora King of the Timbusians**—L. I. F. Dec. 14 1717.
- Man his own Master**—D. L. June 12 and Oct. 1 1816.
- Maniac, or Swiss Banditti** by D. L. C. March 13 1810.
- Man in the Moon**—D. L. Dec. 8 1817.
- Man Milliner**—C. G. Jan. 27 1787.
- Manceuvring**—Hay. July 1 1829.
- Man of Business**—C. G. Jan. 31 1774.
- Man of Enterprise**—see vol. 10 p. 198.
- Man of Honour**—see vol. 10 p. 195.
- Man of Newmarket**—T. R. 1678.
- Man of Quality**—C. G. April 27 1773—D. L. March 15 1774—Hay. Ang. 6 1784.
- Man of Reason**—C. G. Feb. 9 1776.
- Man of Taste, or Guardians** — D. L. March 6 1735 — as Farce D. L. March 10 1752.
- Man of Ten Thousand**—D. L. Jan. 23 1796.
- Man of the Mill**—see vol. 10 p. 182.
- Man of the Mode**—D. G. 1676—Hay. Nov. 9 1706—D. L. April 4 1715—D. L. March 21 1738—C. G. Nov. 10 1739—C. G. Feb. 6 1746—D. L. Nov. 26 1753—C. G. March 15 1766.
- Man of the World**—C. G. May 10 1781—C. G. May 16 1797—C. G. April 10 1802—C. G. Dec. 6 1811—C. G. July 6 1816—D. L. March 18 1822—Bath Feb. 8 1823—C. G. Dec. 5 1823.
- Man's Bewitched**—Hay. Dec. 12 1709—G. F. April 28 1730.
- Man's the Master** — L. I. F. March 26 1668 — L. I. F. July 15 1726—for the plot see C. G. Nov. 3 1775.
- Manuel**—D. L. March 8 1817.
- Marcellia**—T. R. 1669.
- Marcella**—D. L. Nov. 7 1789—C. G. Nov. 10 1789.
- Marcus Brutus**—see vol. 3 p. 90.
- Mardyn Mrs.**—D. L. Sep. 26 1815—Bath Feb. 16 1816.
- Marforio**—C. G. April 10 1736.
- Margaret of Anjou** — D. L. March 11 1777 — C. G. March 18 1793.
- Margery, or a Worse Plague than the Dragon**—C. G. Dec. 9 1738.

- Mariamne**—L. I. F. Feb. 22 1723—C. G. April 13 1733—C. G. March 11 1745—C. G. Jan. 27 1758—D. L. March 16 1765—D. L. March 20 1770—C. G. March 14 1774—see Bath Dec. 5 1816.
- Marian**—C. G. May 26 1788.
- Marina**—C. G. Aug. 1 1738.
- Mariners**—D. L. C. May 10 1793.
- Marino Faliero, Doge of Venice** — D. L. April 25 1821 — Bath May 7 1821.
- Marplot**—D. L. Dec. 30 1710.
- Marplot in Lisbon**—D. L. March 20 1755—C. G. April 29 1762—D. L. April 6 1772.
- Marquis de Carabas**—C. G. March 30 1818.
- Marriage a-la-Mode**—T. R. 1672—D. L. Feb. 1 1703.
- Marriage a-la-Mode (new Farce)**—D. L. March 24 1760.
- Marriage a-la-Mode, or Conjugal Douceurs** — D. L. April 22 1767.
- Marriage Contract**—see 4th vol. of Brooke's Works 1778.
- Marriage-Hater Matched**—T. R. 1692—D. L. March 8 1708.
- Marriage Night**—L. I. F. March 21 1667.
- Marriage of Figaro** — C. G. March 6 1819 — D. L. March 13 1823.
- Marriage Promise**—D. L. April 16 1803.
- Married and Single**—Hay. July 16 1824.
- Married Beau**—T. R. 1694.
- Married Coquet**—see vol. 10 p. 171.
- Married Libertine**—C. G. Jan. 28 1761.
- Married Man**—Hay. July 15 1789.
- Married Philosopher**—L. I. F. March 25 1732.
- Married Unmarried**—Hay. Sept. 1 1796.
- Marry or do Worse** — L. I. F. Nov. 1 1703 — D. L. March 30 1747.
- Marshall Mrs.**—her characters—see Union 1682.
- Martyrdom of St. Ignatius**—see vol. 10 p. 188.
- Martyr'd Soldier**—see vol. 10 p. 110.
- Martyr Mrs. and Mrs. Pope**—see C. G. May 5 1786.
- Martyr of Antioch**—see vol. 10 p. 239.
- Martyr by Miss Baillie**—see vol. 8 p. 346.
- Mary Queen of Scots** — D. L. March 20 1789 — C. G. Jan. 13 1804.

- Mary Queen of Scots—not acted—see vol. 10 p. 201.
 Mary Stuart—C. G. Dec. 14 and 29 1819.
 Mary Stuart (from the Abbot)—Bath Jan. 3 1827.
 Masaniello by Soane—D. L. Feb. 17 1825.
 Masaniello, by Milner—see D. L. Feb. 17 1825.
 Masaniello, or the Dumb Girl of Portici—D. L. May 4 1829.
 Mask'd Friend (altered from Duplicity)—C. G. May 6 1796—
 C. G. May 10 1803.
 Masquerade by C. Johnson—D. L. Jan. 16 1719.
 Masquerade, or an Evening's Intrigue—L. I. F. May 16 1717.
 Massacre of Paris, by Lee—T. R. 1690—C. G. Oct. 31 and
 Nov. 1 1745.
 Massacre of Paris, by Marloe—see vol. 9 p. 576.
 Massaniello—D. L. 1699—L. I. F. July 31 1724.
 Massinger—for Colman's remarks, see end of 1778-1779—for the
 plays, see 1804-1805.
 Master Anthony—D. G. 1671.
 Masters of the Revels—see end of D. L. 1719-1720.
 Master's Rival—D. L. Feb. 12 1829—C. G. May 6 1829.
 Match at Midnight—see 6th vol. of Dodsley 1744.
 Match-Breaking—Hay. Sep. 20 1821.
 Match in Newgate—(see Revenge D. G. 1680)—D. L. Oct. 29
 1739.
 Match-Making, by Kenney—Hay. Aug. 25 1821.
 Match-Making, attributed to Mrs. C. Kemble—C. G. May 24
 1808.
 Match me in London—see vol. 10 p. 7.
 Mathews made his 1st app. at Hay. May 16 1803.
 Matilda by Franklin—D. L. Jan. 21 1775—C. G. March 7 1785.
 Matilda by Delap—see vol. 10 p. 225.
 Matrimony—D. L. Nov. 20 1804—C. G. May 13 1823.
 Matrimony (from Sleep-Walker)—C. G. April 27 1798.
 Mattocks Mrs.—her characters and last bt. C. G. 1807-1808.
 Mausoleum—see Hayley at end of 1783-1784.
 May Day by Chapman—see vol. 4 of Old Plays 1814-1815.
 May Day, or Little Gipsy—D. L. Oct. 28 1775—C. G. May 1
 1793—C. G. May 1 1798.
 May Day, or Merry Milkmaid—D. L. May 2 1746.
 Mayor of Garratt—Hay. July 1763—D. L. Nov. 30 1763—
 D. L. April 2 1771—C. G. Jan. 15 1778—Hay. June 29

1780—D. L. May 1 1788—C. G. April 21 1789—Hay.
June 22 1790—D. L. April 5 1791—C. G. Oct. 7 1791—
C. G. June 25 1817—C. G. April 23 1828.

Mayor of Quinborough—Hay. April 29 1710—for the plot see
11th vol. of Dodsley 1744.

Measure for Measure, by Shakspeare—L. I. F. Dec. 8 1720—
D. L. Jan. 26 1738—C. G. Nov. 25 1742—D. L. April 11
1746—C. G. Dec. 17 1746—D. L. Feb. 22 1755—C. G.
Feb. 12 1770—D. L. March 18 1775—C. G. Oct. 11 1780
—D. L. Nov. 3 1783—D. L. Dec. 30 1794—C. G. Nov. 21
1803—C. G. Feb. 8 1816—D. L. May 1 1824.

Measure for Measure, by Gildon—L. I. F. 1700.

Medæa, by C. Johnson—D. L. Dec. 11 1730.

Medbourne's last app.—see D. G. 1678.

Medea, by Glover—D. L. March 24 1767—C. G. March 17 1768
—D. L. March 11 1776—C. G. March 26 1792.

Meeting of the Company (Prelude)—D. L. Sept. 17 1774.

Meggett—Hay. July 19 1815.

Meg Murnoch—Bath March 10 1821.

Melite—see vol. 10 p. 191.

Mellon Miss—see end of D. L. 1814-1815.

Merchant of Bruges—D. L. Dec. 14 1815.

Merchant of Venice—D. L. Feb. 14 1741—C. G. March 13 1744
—C. G. Oct. 30 1754—C. G. May 3 1759—D. L. March 24
1768—C. G. March 27 1770—D. L. Dec. 29 1775—C. G.
April 13 1776—Hay. June 11 1777—D. L. Oct. 14 1777
—C. G. May 12 1780—Hay. Aug. 24 1780—D. L. Jan. 22
1784—D. L. April 6 1786—Hay. June 22 1790—C. G.
May 12 1796—Hay. Aug. 28 1797—C. G. Nov. 10 1800—
C. G. Nov. 19 1803—Hay. Aug. 16 1809—D. L. Oct. 5
1813 and Jan. 26 1814—C. G. May 13 1823—C. G. Oct.
15 1827.

Merchant of Venice altered by Valpy—see vol. 10 p. 223.

Merchant's Wedding—C. G. Feb. 5 1828.

Merlin, or the Devil at Stone-Henge—D. L. Dec. 14 1734.

Mermaid—C. G. March 26 1792.

Merope, by Jeffreys—L. I. F. Feb. 27 1731.

Merope, by Hill—D. L. April 15 1749—D. L. April 19 1770
—D. L. Jan. 13 1773—C. G. Jan. 17 1777—D. L. Jan.
22 1777—C. G. Jan. 15 1787—C. G. Nov. 29 1797—
D. L. March 1 1806—C. G. Feb. 23 1806—Bath June 1
1815.

Merry Cobler—D. L. May 6 1735.

Merry Counterfeit—C. G. March 29 1762—C. G. April 29 1771.

- Merry Devil of Edmonton—T. R. 1682.
- Merry Masqueraders, or Humorous Cuckold—Hay 1730.
- Merry Midnight Mistake—see vol. 10 p. 182.
- Merry Mrs—her characters—C. G. 1791-1792.
- Merry Wives of Broad Street—D. L. June 9 1713.
- Merry Wives of Windsor—T. R. Aug. 15 1667—see L. I. F. Feb. 1704—L. I. F. Oct. 22 1720—D. L. Dec. 6 1734—D. L. Nov. 29 1743—C. G. April 22 1758—Hay. Sept. 3 1777—D. L. Feb. 24 1778—C. G. Nov. 13 1779—Hay. Aug. 24 1781—D. L. Jan. 10 1784—C. G. Nov. 29 1786—D. L. May 21 1788—C. G. March 14 1796—C. G. April 25 1804—C. G. Jan. 16 1811.
- Merry Wives of Windsor as Opera—D. L. Feb. 20 1824—Hay. Oct. 12, 1824.
- Messallina—see vol. 10 p. 112.
- Metamorphosis, or Old Lover—L. I. F. Oct. 2 1704.
- Metamorphosis (C. Op. in 3 acts)—D. L. Dec. 5 1783.
- Metamorphoses—Hay. Aug. 26 1775.
- Methodist—see vol. 10 p. 180.
- Michaelmas Term—see vol. 10 p. 13.
- Microcosmus—see 5th vol. of Dodsley 1744.
- Midas, by O'Hara—C. G. Feb. 22 1764—Hay. Aug. 15 1781—C. G. March 19 1785—C. G. May 6 1791—C. G. Nov. 10 1794—Bath May 15 1798—D. L. Oct. 25 1802—C. G. Sept. 17 1812—D. L. June 15 1815—Hay. July 23 1825.
- Midas, by Lyly—see 1st vol. of Old Plays 1814-1815.
- Middle Dish, or Irishman in Turkey—D. L. April 16 1804.
- Middleton's characters—D. L. 1798-1799.
- Midnight Hour—C. G. May 22 1787—C. G. Oct. 5 1795—D. L. May 9 1803—Hay. Sep. 1 1809—D. L. Nov. 12 1816.
- Midnight Wanderers—C. G. Feb. 25 1793.
- Midsummer Night's Dream with songs—D. L. Nov. 23 1763.
- Midsummer Night's Dream, altered by Reynolds—C. G. Jan. 17 1816.
- Milesian—D. L. March 20 1777.
- Miller and his Men—C. G. Oct. 21 1813.
- Miller of Mansfield—D. L. Feb. 1 1737—D. L. June 1 1770—C. G. Sept. 18 1769—Hay. Aug. 26 1788—D. L. Nov. 29 1788—acted by C. G. C. May 1 1809—D. L. April 26 1820.
- Miller's characters—D. L. 1737-1738.
- Miller's Maid—Hay. Aug. 25 1804.
- Miller's Maid—Melo-drame—Bath Nov. 21 1821.

- Milliners—Hay. June 28 1828.
- Mills John—his characters—D. L. 1736-1737.
- Mills William—see D. L. Feb. 22 1750.
- Milton's Granddaughter—has a bt. at D. L. April 5 1750.
- Milward's characters—D. L. 1741-1742.
- Mine—see D. L. March 19 1774.
- Miniature Picture—D. L. May 24 1780.
- Minor—Hay. 1760—D. L. Nov. 22 1760—C. G. Nov. 24 1760—D. L. April 30 1770—D. L. May 1 1773—C. G. Jan. 19 1778—Hay. Sep. 8 1780—Hay. July 25 1786—D. L. Jan. 5 1788—D. L. May 27 1797—D. L. May 2 1808.
- Mirandola—C. G. Jan. 9 1821.
- Mirror, or Harlequin Every where—C. G. Nov. 30 1779.
- Mirroure—see vol. 10 p. 178.
- Mirza—see vol. 10 p. 119.
- Miser, by Shadwell—T. R. 1671—D. L. June 5 1704.
- Miser, by Fielding—D. L. Feb. 17 1733—G. F. March 16 1741—D. L. Jan. 25 1749—C. G. Sep. 24 1750—D. L. Nov. 11 1771—C. G. Oct. 1 1777—D. L. Oct. 7 1779—C. G. April 30 1787.
- Miser, in 3 acts—C. G. March 24 1789—Hay. May 25 1789—D. L. May 9 1799—C. G. Oct. 14 1818.
- Miseries of Human Life—C. G. May 19 1807.
- Miseries of Inforced Marriage—see Reed 1774.
- Misfortunes of Arthur—see Old Plays 1828.
- Miss—applied only to young girls, or kept mistresses, till about 1727—see Don Quixote D.L. 1696 and D.L.C. Feb. 3 1810.
- Miss in her Teens—C. G. Jan. 17 1747—D. L. Oct. 24 1747—C. G. Oct. 23 1754—D. L. March 6 1760—C. G. Nov. 12 1762—D. L. April 15 1773—C. G. Dec. 7 1775—C. G. Dec. 15 1787.
- Mississippi—L. I. F. May 4 1720.
- Mission from Rome—see vol. 10 p. 171.
- Miss Lucy in Town—D. L. May 5 1742.
- Mistake—Hay. Dec. 27 1705—D. L. Feb. 11 1710—L. I. F. Oct. 24 1726—C. G. March 3 1752—D. L. March 13 1755—C. G. Feb. 6 1766—C. G. Oct. 12 1780.
- Mistaken Beauty, or Lyar—see Vere Street 1662.
- Mistaken Husband—T. R. 1675.
- Mistake of a Minute—D. L. April 23 1787.
- Mistakes, by Harris—T. R. 1690.

- Mistakes, by Lord Cornbury—see vol. 4 p. 44.
- Mister H——. D. L. Dec. 10 1806.
- Mr. Taste—see vol. 10 p. 157.
- Mr. Tibbs—D. L. March 8 1821.
- Mistress Smith—Hay. June 18 1823.
- Mrs. Wiggins—Hay. May 27 1803—Hay. April 20 1826.
- Mithridates—T. R. 1678—D. L. Feb. 14 1708—D. L. March 2 1721—C. G. Nov. 9 1738—see end of D. L. 1796-1797.
- Mock Countess—D. L. April 30 1733—C. G. Nov. 11 1734.
- Mock Doctor—D. L. Sept. 8 1732—D. L. Sept. 25 1759—C. G. Dec. 4 1784—Hay. Dec. 10 1793—D. L. Nov. 25 1799.
- Mock Duellist—T. R. 1675.
- Mock Lawyer—C. G. April 27 1733—C. G. April 5 1738.
- Mock Marriage—D. L. 1696.
- Mock Orators—D. L. April 10 1756.
- Mock Tempest—T. R. 1674.
- Mock Thyestes—see vol. 10 p. 143.
- Mode—see vol. 10 p. 195.
- Modern Antiques—C. G. March 14 1791—Hay. Aug. 2 1806.
- Modern Breakfast—Hay. Aug. 11 1790.
- Modern Comedy—see vol. 10 p. 200.
- Modern Husband—D. L. Feb. 21 1732.
- Modern Misses, or 16 and 63—see vol. 10 p. 232.
- Modern Prophets—D. L. May 3 1709.
- Modern Wife, altered from Distressed Wife — C. G. April 27 1771.
- Modern Wife, or Virgin her own Rival—see vol. 4 p. 167.
- Modish Couple—D. L. Jan. 10 1732.
- Modish Husband—D. L. 1702.
- Modish Wife—Hay. Sep. 18 1773.
- Mogul Tale—Hay. July 6 1784.
- Mohocks—see vol. 10 p. 153.
- Mohun's characters—see Union 1682.
- Momus turned Fabulist—L. I. F. Dec. 3 1729 — C. G. April 28 1737.
- Money at a Pinch—C. G. April 25 1793.
- Money is an Ass—see vol. 10 p. 118.
- Money the Mistress—L. I. F. Feb. 19 1726.
- Monody on Garrick—D. L. March 2 1779.

- Monody on Sheridan**—D. L. Sept. 7 1816.
Monsieur D'Olive—see vol. 3 of *Old Plays* 1814-1815.
Monsieur Thomas—see *Trick for Trick* T. R. 1678.
Monsieur Tonson—D. L. Sep. 20 1821.
Montalto—D. L. Jan. 8 1821.
Montezuma by Brooke—see his *Works* 1778.
Montoni, or the Phantom—C. G. May 3 1820.
Montrose, or Children of the Mist—C. G. Feb. 14 1822 — Bath
 April 17 1822.
Moody's characters—D. L. 1795-1796.
Moral Quack—see vol. 10 p. 179.
Mordecai's Beard—D. L. April 20 1790.
More Blunders than One—C. G. Oct. 8 1828.
More Dissemblers besides Women — see 4th vol. of *Old Plays*
 1814-1815.
More Miss—for her *Sacred Dramas* see 1781-1782.
More Ways than One—C. G. Dec. 6 1783—C. G. May 19 1789
 —Bath March 17 1812.
Morning, Noon, and Night—Hay. Sep. 9 1822.
Morning Post and Morning Herald—D. L. C. May 31 1811.
Morning Ramble—D. G. 1673.
Moscow—see vol. 10 p. 234.
Mossop—see *Irish Stage*.
Mother and Son—D. L. April 24 1821.
Mother Bombie—see 1st vol. of *Old Plays* 1814-1815.
Mother in Law—Hay. Feb. 12 1734.
Mountain Chief—D. L. April 30 1818.
Mountaineers—Hay. Aug. 3 1793—D. L. Nov. 24 1794—C. G.
 Oct. 6 1796—Hay. May 19 1803 — C. G. March 24 1806—
 —D. L. June 3 1822.
Mountfort Mrs.—see *Mrs. Verbruggen*.
Mountfort's death and characters—T. R. 1692.
Mountfort Mrs. Susanna—her characters L. I. F. 1718-1719.
Mourning Bride—L. I. F. 1697—D. L. March 25 1708 -- D. L.
 Jan. 18 1710 — D. L. Oct. 5 1728 — C. G. May 17 1734—
 D. L. Feb. 24 1737 — C. G. April 3 1750 — D. L. Dec. 3
 1750—C. G. Feb. 20 1755—D. L. Nov. 1 1762—D. L. May
 1 1775—C. G. Dec. 18 1776 —C. G. May 14 1781 — D. L.
 March 18 1783—C. G. March 10 1788—C. G. Feb. 20 1804.
Mouth of the Nile—C. G. Nov. 6 1798.
M. P.—D. L. C. Sep. 30 1811.

- Mucedorus**—see vol. 10 p. 89.
- Much ado**—L. I. F. Feb. 9 1721—C. G. May 25 1739—C. G. March 13 1746—D. L. Nov. 14 1748—C. G. Nov. 8 1774—D. L. Nov. 6 1775—D. L. Feb. 10 1778—C. G. Dec. 31 1779—C. G. Nov. 2 1785—C. G. April 11 1787—Hay. May 25 1787—D. L. April 30 1788—C. G. Sept. 18 1793—C. G. Oct. 6 1797—C. G. Nov. 2 1803—C. G. Nov. 28 1817.
- Mulberry Garden**—T. R. 1668.
- Muleasses the Turk**—see vol. 10 p. 93.
- Munden's characters**—D. L. 1823-1824.
- Murdered Guest**—D. L. Dec. 27 1826.
- Murphy published a corrected edition of his works in 1786.**
- Muse of Newmarket**—see vol. 10 p. 146.
- Muse's Looking Glass**—C. G. March 14 1748 and March 9 1749.
- Muses in Mourning**—see vol. 8 p. 332.
- Musical Lady** — D. L. March 6 1762 — C. G. April 24 1765 — C. G. May 10 1773—C. G. Sep. 24 1784.
- Music Mad**—Hay. Aug. 27 1807—C. G. June 14 1815.
- Mustapha**—(not acted)—see vol. 10 p. 232.
- Mustapha by Lord Orrery**—see L. I. F. 1665.
- Mustapha by Mallet**—D. L. Feb. 13 1739.
- Mustapha by Lord Brooke**—see 2d vol. of Dodsley 1774.
- Mutius Scævola**—see vol. 10 p. 222.
- My Aunt**—Bath Oct. 21 1815.
- My Best Friend**—D. L. Jan. 23 1827.
- My Country Cousin**—D. L. May 29 1827.
- My Grandmother**—Hay. Dec. 16 1793—Hay. July 14 1823.
- My Landlady's Gown**—Hay. Aug. 10 1816.
- My Night Gown and Slippers**—D. L. April 28 1797.
- My own Man**—C. G. June 16 1824.
- Myrtillo**—see vol. 10 p. 257.
- My Sponse and I**—D. L. Dec. 7 1815.
- Mysteries of the Castle**—C. G. Jan. 31 1795—Bath Feb. 23 1815.
- Mysterious Bride**—D. L. June 1 1808.
- Mysterious Husband**—C. G. Jan. 28 1783—reduced to 4 acts—C. G. Jan. 4 1796—C. G. Jan. 4 1806.
- Mysterious Marriage**—see vol. 10 p. 209.
- Mysterious Mother**—see vol. 10 p. 185.
- Mystification**—D. L. April 7 1821.

My Uncle Gabriel—D. L. Dec. 10 1824.

My Wife! What Wife? C. by Barrett—Hay. July 25 1815.

My Wife! What Wife? (Farce)—D. L. April 2 1829.

N.

Nabob—Hay. June 29 1772—Hay. July 23 1781—D. L. March 28 1786.

Napoleon—Bath March 30 1830.

Narcotic—see vol. 10 p. 200.

Narensky—D. L. Jan. 11 1814.

Natalia and Mensikof—see vol. 10 p. 206.

National Guard—D. L. Feb. 4 1830.

National Prejudice F.—D. L. April 6 1768.

National Prejudice C.—C. G. May 10 1791.

Native Land—C. G. Feb. 10 1824—C. G. Jan. 12 1828.

Natural Faults—see D. L. May 3 1799.

Natural Son—D. L. Dec. 22 1784— in 4 acts D. L. June 10 1794

Nature will Prevail—Hay. June 10 1778—D. L. May 7 1788.

Naufragium Jocularis—see vol. 10 p. 63.

Naval Pillar—C. G. Oct. 7 1799.

Neale—see end of D. L. 1749-1750.

**Neck or Nothing—D. L. Nov. 18 1766—D. L. Feb. 15 1774—
—D. L. Feb. 10 1784.**

Necromancer, or Dr. Faustus—L. 1. F. Dec. 20 1724.

Neglected Virtue—D. L. 1696.

Nelson's Glory—C. G. Nov. 7 1805.

Nero—T. R. 1675.

Nest of Plays—C. G. Jan. 25 1738.

Netley Abbey—C. G. April 10 1794—D. L. Nov. 28 1812.

New Academy—see vol 10 p. 43.

New Brooms—D. L. Sep. 21 1776.

Newcastle Duchess of—see vol. 1. p. 89.

New Custom—see 1st vol. of Dodaley 1744.

New Hay at the Old Market—Hay. June 9 1786.

New Hippocrates—D. L. April 1 1761.

New Inn—see vol. 5 of Ben Jonson 1815-1816.

Newmarket—see Humours of the Turf.

New Peerage—D. L. Nov. 10 1787.

New Rehearsal—see vol. 10 p. 154.

- New Spain—Hay. July 16 1790.**
- New way to cheat the Devil—see vol. 10 p. 71.**
- New way to pay Old Debts—D. L. Oct. 19 1748—D. L. May 11 1759—D. L. Oct. 21 1769—C. G. April 18 1781—C. G. Sep. 17 1781—D. L. Nov. 14 1783—C. G. April 19 1796—C. G. March 28 1801—C. G. Dec. 29 1810—C. G. Nov. 15 1814—D. L. Jan. 12 1816—C. G. Dec. 14 1820—C. G. Oct. 25 1827.**
- New Wonder, a Woman never Vext—see C. G. Nov. 9 1824.**
- News from Parnassus—C. G. Sep. 23 1776.**
- News from Plymouth—see vol. 10 p. 82.**
- News the Malady—see vol. 10 p. 194.**
- Next door Neighbours—Hay. July 9 1791.**
- Nice Valour—see 10th vol. of Beaumont and Fletcher 1778.**
- Nicodemus in Despair—Hay. Aug. 31 1803.**
- Nigel, or the Crown Jewels—C. G. Jan. 28 1823.**
- Night before the Wedding and the Wedding Night—C. G. Nov. 17 1829.**
- Night Walker—T. R. 1682—D. L. Oct. 18 1705.**
- Night's Adventures, or Road to Bath—see vol. 10 p. 235.**
- Nina—C. G. April 24 1787—D. L. May 11 1801.**
- Nine Points of the Law—Hay. July 18 1818.**
- Ninnetta—C. G. Feb. 4 1830.**
- Ninth Statue—D. L. Nov. 29 1814.**
- No—Bath May 16 1828.**
- Noah's Flood—see vol. 10 p. 145.**
- Noble Gentleman—see Fool's Preferment 1688.**
- Noble Lie—see vol. 10 p. 216.**
- Noble Outlaw—C. G. April 7 1815.**
- Noble Peasant—Hay. Aug. 2 1784.**
- Noble Pedlar—D. L. May 13 1771.**
- Noble Slave—see vol. 10 p. 198.**
- Noble Stranger—see vol. 10 p. 117.**
- Nobody—D. L. Nov. 29 1794.**
- No Cure, No Pay—see vol. 10 p. 204.**
- No Fools like Wits—L. I. F. Jan. 10 1721.**
- Nokes—his characters T. R. 1692.**
- No Matter What—D. L. April 25 1758.**
- Nondescript—C. G. Oct. 5 1813.**

- Non-Juror—D. L. Dec. 6 1717—D. L. Oct. 22 1745—C. G. Oct. 18 1745 — C. G. Jan. 4 1750 — D. L. Feb. 6 1753—C. G. Oct. 22 1754.
- No one's Enemy but his own—C. G. Jan. 9 1764—C. G. Oct. 26 1774.
- Nootka Sound—C. G. June 7 1790.
- No Prelude—Hay. May 16 1803.
- Norah, or the Girl of Erin—C. G. Feb. 1 1826.
- Norris—his characters D. L. 1730-1731.
- Northern Heiress—L. I. F. April 27 1716.
- Northern Lass—T. R. 1684—Hay. Dec. 13 1706 — D. L. June 24 1717—C. G. Jan. 18 1738.
- Northern Inn, or the Days of Good Queen Bess — Hay. Aug. 16 1791.
- Northumberland—see vol. 10 p. 187.
- Northward Hoe—see vol. 10 p. 8.
- Norwood Gipsies—C. G. May 28 1799.
- Nosegay of Weeds—D. L. June 6 1798.
- No Song no Supper — D. L. April 16 1790 — C. G. April 26 1797.
- Nota Bene—D. L. Dec. 12 1816.
- Not at Home—D. L. C. Nov. 20 1809.
- Note of Hand—D. L. Feb. 9 1774.
- Nothing Superfluous—Hay. Aug. 5 1829.
- Notoriety—C. G. Nov. 5 1791.
- Nourjad—see D. L. Nov. 25 1813.
- Novella—see vol. 10 p. 34.
- Novelty—L. I. F. 1697.
- No Wit like a Woman's—D. L. March 28 and 31 1769.
- No Wit, no Help, like a Woman's—see Counterfeit Bridegroom D. G. 1677.
- Noyades—Bath Nov. 19 1828.
- Nunnery—C. G. April 12 1785.
- Nuptials of Peleus and Thetis—see vol. 10 p. 127.
- Nursery—for the King's and Duke's Companies—see vol. 1 pp. 152-153.
- Nymph of the Grotto—C. G. Jan. 15 1829.

O.

- Oaks, or the Beauties of Canterbury—see vol. 10 p. 193.
- Oberon, or the Charmed Horn—D. L. March 27 1826.

- Oberon, or the Elf King's Oath—C. G. April 12 1826.
 Oberon's Oath, or Paladin and Princess—D. L. May 21 1816.
 Obi—Hay. July 5 1800—D. L. March 14 1818.
 Obstinate Lady—see vol. 10 p. 133.
 Occasional Prelude at Hay. 1767.
 Occasional Prelude at C. G. Sep. 21 1772.—for Miss Barsanti.
 Occasional Prelude at C. G. Sep. 17 1792.
 Oculist, by Dr. Bacon—see vol. 10 p. 179.
 Œdipus — D. G. 1679 — D. L. Oct. 23 1708 — L. I. F. Nov. 8
 1722—C. G. March 25 1738—D. L. Nov. 19 1740 — D. L.
 April 2 1744—C. G. Jan. 10 1755.
 Of Age To-morrow—D. L. Feb. 1 1800—Bath March 30 1802
 —C. G. Oct. 9 1807 — Hay. Oct. 8 1825 — C. G. Nov. 24
 1825.
 Oil and Vinegar—Hay. July 10 1820.
 O'Keeffe's bt.—C. G. June 12 1800.
 O'Keeffe's Works—see vol. 7 p. 402.
 O'Keeffe's Recollections—1825-1826.
 Old and Young—D. L. Dec. 5 1822.
 Old Batchelor—T. R. 1693 — D. L. March 15 1708 — L. I. F.
 Jan. 13 1722—D. L. Nov. 1 1742 — C. G. Nov. 26 1746—
 D. L. Oct. 24 and Nov. 2 1753 — C. G. April 29 1760 —
 Hay. Aug. 25 1769—D. L. Nov. 19 1776 — D. L. Oct. 9
 1777—C. G. March 5 1789.
 Oldcastle Sir John—see end of D. L. 1713-1714.
 Old City Manners—D. L. Nov. 9 1775.
 Old Cloathsman—C. G. April 3 1799.
 Old Couple—see 7th vol. of Dodsley 1744.
 Oldfield Mrs. — her characters D. L. 1729-1730.
 Old Fortunatus—see C. G. April 12 1819.
 Old Law—see vol. 4 of Massinger's works 1805.
 Old Maid — D. L. July 2 1761 — C. G. March 15 1766 — D. L.
 May 4 1795—C. G. May 27 1796 — D. L. Oct. 26 1797 —
 C. G. June 21 1820.
 Old Man taught Wisdom—see Virgin Unmasked.
 Old Mode and New—D. L. March 11 1703.
 Old Plays—see end of 1814-1815 — see end of 1823-1824 — see
 end of 1827-1828—see particularly vol. 9 p. 572.
 Old Robin Gray—Bath Dec. 18 1784.
 Old Troop—T. R. 1665 — Hay. July 30 1707 —D. L. July 27
 1714—D. L. Aug. 6 1717.

- Old Women Weatherwise—see end of D. L. 1769-1770.
- Olindo and Sophronia—see vol. 10 p. 179.
- Oliver Cromwell—see vol. 10 p. 176.
- Olympia—see vol. 10 p. 236.
- Olympus in an Uproar—C. G. Nov. 5 1796.
- Omai—C. G. Dec. 20 1785.
- Once a Lover and always a Lover—see *She Gallants* D. L. March 13 1746.
- One and All—see vol. 10 p. 195.
- O'Neill Miss—her characters C. G. 1818-1819.
- One, Two, Three, Four, Five by Advertisement—Bath May 21 1825.
- Opera of Operas, or Tom Thumb the Great—D. L. Nov. 9 1733.
- Opportunity—see T. R. 1682.
- Opposition (Interlude from *Sir Courtly Nice*)—Hay. Aug. 6 1790.
- Oracle—C. G. March 17 1752—C. G. March 26 1765—Bath May 9 1823.
- Oracle, or Interrupted Sacrifice—C. G. Feb. 20 1827.
- Orange Boven—D. L. Dec. 8, 9 and 10 1813.
- Orators—Hay. 1762—Hay. 1767.
- Ordinary—see vol. 10 of *Dodsley* 1744.
- Orestes by Goff—see vol. 10 p. 4.
- Orestes by Theobald—L. I. F. April 3 1731.
- Orestes by Franklin—C. G. March 13 1769—acted at D. L. as *Electra* Oct. 15 1774.
- Orestes in Argos—C. G. April 20 1825.
- Ormasdes—see vol. 10 p. 139.
- Oroonoko—D. L. 1696—D. L. April 19 1708—D. L. Feb. 1 1716—L. I. F. March 24 1720—D. L. Jan. 3 1735—D. L. Oct. 22 1751—D. L. Oct. 13 1755—D. L. Dec. 1 1759 (as altered by *Hawkesworth*)—D. L. Nov. 28 1769—D. L. May 17 1781—C. G. Jan. 8 1785—D. L. Oct. 31 1789—C. G. May 30 1792—C. G. Dec. 21 1795—C. G. March 22 1806—D. L. Jan. 20 1817—D. L. June 1 1829.
- Orphan—D. G. 1680—Hay. March 1 1707—D. L. March 14 1715—L. I. F. Oct. 5 1721—D. L. March 15 1737—D. L. Oct. 5 1742—D. L. Nov. 15 1746—C. G. Nov. 11 1746—D. L. Nov. 18 1747—D. L. April 14 1760—C. G. Oct. 19 1767—D. L. Dec. 22 1772—C. G. March 31 1783—C. G. Feb. 4 1785—C. G. Oct. 13 1797—C. G. Dec. 2 1815.
- Orphans, or Generous Lovers—see vol. 10 p. 217.

- Orphan of China—D. L. April 21 1759—D. L. April 2 1764—
C. G. Nov. 6 1777.
- Orphan of the Castle—Bath March 17 1814.
- Orpheus and Eurydice, Pant.—C. G. Feb. 12 1740—C. G. Jan.
2 1745—C. G. Oct. 15 1787.
- Orpheus and Eurydice (serious Opera)—C. G. Feb. 28 1792.
- Orra—see Miss Baillie at end of 1811-1812.
- Orrery Earl of—see end of D. G. 1671—and end of 1738-1739.
- Oscar and Malvina—C. G. Oct. 20 1791—(with Dr. Johnson's
opinion of Ossian.)
- Ozmyn and Daraxa—D. L. C. March 7 1793.
- Othello—T. R. Feb. 6 1669—Hay. Jan. 28 1707—D. L. Nov.
27 1711—L. I. F. Jan. 10 1722—D. L. Jan. 4 1738—D. L.
March 7 1745—C. G. June 20 1746—D. L. Oct. 4 1746—
D. L. March 9 1749—Othello acted by Sir Francis Delaval,
&c. D. L. March 7 1751—C. G. Oct. 18 1754—D. L. March
28 1761—C. G. Oct. 12 1762—D. L. March 31 1764—Hay.
Aug. 30 1769—D. L. April 29 1773—C. G. Dec. 15 1774
Hay. July 24 1780—C. G. Nov. 10 1780—D. L. March 8
1785—C. G. April 23 1785—C. G. Oct. 12 1787—Hay.
Sept. 4 1797—C. G. Nov. 28 1800—C. G. Jan. 20 1804—
C. G. Nov. 7 1818—C. G. Dec. 21 1827.
- Otto of Wittelsbach—see vol. 10 p. 218.
- Otway acted in Forced Marriage D. G. 1672—see also Don Car-
los D. G. 1676.
- Ourselves—D. L. C. March 2 1811.
- Outlaws—D. L. Oct. 18 1798.
- Out of Place, or Lake of Lausanne—C. G. Feb. 28 1805.
- Outside Passenger—Hay. July 4 1811.
- Outwitted at Last—D. L. Dec. 13 1817.
- Over the Water!—Hay. Sep. 23 1820.
- Owen Prince of Powys—D. L. Jan. 28 1822.
- Oxonian in Town—C. G. Nov. 7 1767.
- P.
- Packet Boat—C. G. May 13 1794.
- Pack's characters—L. I. F. 1721-1722.
- Pad—C. G. May 27 1793.
- Padlock—D. L. Oct. 3 1768—C. G. Oct. 23 1770—C. G. Nov.
28 1786—Hay. Aug. 20 1793—D. L. June 8 1829.
- Pætus and Arria—see vol. 10 p. 230.
- Palladius and Irene—see vol. 10 p. 189
- Palmer and Mrs. Palmer—their characters—D. L. 1767-1768.

- Palmer John—his characters—D. L. 1797-1798.
- Pamela—G. F. Nov. 9 1741.
- Pandora, or Converts—see L. I. F. 1665.
- Pannel—D. L. Nov. 28 1788—Hay. Aug. 24 1808—C. G. April 8 1813—D. L. Dec. 9 1825.
- Panthea Queen of Susia—see vol. 10 p. 229.
- Panthea, or Captive Bride—see vol. 10 p. 229.
- Pantheonites—Hay. Sep. 3 1773—D. L. March 26 1774.
- Pantomimes and Entertainments—see vol. 3 p. 154.
- Papal Tyranny in the Reign of King John—C. G. Feb. 15 1745.
- Paradox, or Maid, Wife, and Widow—C. G. April 30 1799.
- Paragraph—C. G. March 10 1804.
- Parasitaster—see vol. 2 of Old Plays 1814-1815.
- Pardoner and the Frere, the Curate and Neybour Pratte—see vol. 10 p. 85.
- Parliament of Love—see 2d vol. of Massinger 1805.
- Parricide, by Sterling—G. F. Jan. 29 1736.
- Parricide, by W. Shirley—C. G. Jan. 17 1739.
- Parricide, by Allen—Bath May 12 1824.
- Parsons—his characters—D. L. 1794-1795.
- Parson's Wedding—see T. R. Oct. 11 1664—for the plot see T. R. 1673.
- Parthenia—see vol. 10 p. 181.
- Parthian Exile—see vol. 10 p. 189.
- Partizans—D. L. May 21 1829.
- Partners—Hay. June 28 1805.
- Pasquin—Hay. 1736—L. I. F. Jan. 24 1737.
- Passion Week—Plays, &c. stopped—see end of D. L. 1752-1753
- Passionate Lover—see vol. 10 p. 27.
- Passive Husband—see Word for Nature D. L. Dec. 5 1798.
- Past and Present—D. L. Feb. 23 1830.
- Pastor Fido—D. G. 1676—acted by Women at D. G. Oct. 30 1706.
- Past Ten o'Clock—D. L. March 11 1815.
- Patents—Killegrew and Davenant had each of them a Patent granted to him in 1660—Wilkes, Cibber, Dogget and Booth had a Patent granted to them jointly on Jan 19 1714 O. S.—this was for 21 years—Foote's Patent passed the Great Seal in July 1766 for his life—Colman's Patent seems to have been renewed every year.

- Patent, &c. of C. G. purchased by Harris, Rutherford, Colman and Powell in 1767.
- Pathomachia—see vol. 10 p. 101.
- Patie and Peggy (Gentle Shepherd altered)—D. L. May 31 1731.
- Patriot—altered from L. J. Brutus—see end of D. L. 1703.
- Patriot King, by Bicknell—see vol. 10 p. 198.
- Patriot Prince—see vol. 10 p. 230.
- Patriot T.—from Metastasio—see vol. 10 p. 194.
- Patron by Foote—Hay. 1764—Hay. Sept. 5 1774—Hay. Aug. 1 1781—D. L. C. Dec. 28 1792.
- Patron, or Statesman's Opera—Hay. 1729.
- Paul and Virginia—C. G. May 1 1800—D. L. May 26 1817—D. L. Jan. 26 1822—C. G. May 23 1823.
- Paul Pry—Hay. Sep. 13 1825—D. L. June 13 1829.
- Paul Pry on Horseback—Bath Nov. 15 1826.
- Pausanias—D. L. 1696.
- Pavilion—D. L. Oct. 16 1799.
- Peasant Boy—D. L. C. Jan. 31 1811—D. L. June 3 1817—D. L. May 31 1822.
- Peasant of Lucern—see vol. 10 p. 233.
- Peep behind the Curtain—D. L. Oct. 23 1767—D. L. March 25 1779—C. G. March 27 1790—Hay. Sept. 5 1796.
- Peeping Tom—Hay. Sep. 6 1784—C. G. April 20 1789—D. L. Oct. 29 1795—Hay. May 20 1803.
- Peep into Elysium—Hay. Aug. 10 1784.
- Peep into the Green Room—C. G. Sep. 20 1775.
- Peer William—for humorous account of him from Guardian—see end of D. L. 1712-1713.
- Peevish Man—see vol. 10 p. 214.
- Penelope—see Hay. 1728.
- Percival Mrs.—see Mrs. Verbruggen.
- Percy—C. G. Dec. 10 1777—Hay. July 6 1780—D. L. May 6 1786—D. L. Sep. 29 1787—C. G. Oct. 12 1797—D. L. Oct. 6 1807—C. G. Jan. 7 1812—C. G. Nov. 11 1815.
- Perfection—D. L. March 25 1830.
- Perfidious Brother, by Theobald—L. I. F. Feb. 21 1716.
- Periander—L. I. F. Jan. 13 1731.
- Pericles—see Marina at C. G. Aug. 1 1738.
- Perjured Devotee—see vol. 10 p. 168.
- Perjured Husband—D. L. 1700.

- Perjuror—L. I. F. Dec. 12 1717.
- Perkin Warbeck—see D. L. Jan. 18 1746—G. F. Dec. 19 1745.
- Perolla and Isadora—D. L. Dec. 3 1705.
- Perouse—C. G. May 5 1801.
- Perplexed Couple, or Mistake upon Mistake—L. I. F. Feb. 16 1715.
- Perplexed Lovers—D. L. Jan. 19 1712.
- Perplexities—C. G. Jan. 31 1767.
- Perseverance—C. G. June 2 1789.
- Persian Heroine—D. L. June 2 1819.
- Persian Princess—D. L. May 31 1708.
- Personation—D. L. April 29 1805—C. G. May 26 1807.
- Peruvian—C. G. March 18 1786.
- Peter and Paul—Hay. July 4 1821.
- Peter Fin—Hay. July 11 1822.
- Peters Hugh—see vol. 1 p. 16.
- Peter Smink—Hay. Sep. 26 1826.
- Peter the Great, or the Battle of Pultowa—D. L. Feb. 21 1829.
- Peter the Great, or Wooden Walls—C. G. May 8 1807.
- Peter Wilkins—C. G. April 16 1827.
- Petticoat-Plotter—D. L. June 5 1712—L. I. F. Nov. 17 1715.
- Petticoat-Plotter, or More ways than one for a Wife—see vol. 10 p. 172.
- Peveril of the Peak by Ball—Bath March 5 1823.
- Peveril of the Peak Op. by * *—C. G. Oct. 21 1826.
- Phædra and Hippolitus—Hay. April 21 1707—L. I. F. Jan. 22 1723—D. L. Dec. 3 1726—D. L. Nov. 28 1751—C. G. Nov. 7 1754—D. L. March 24 1774—C. G. Feb. 21 1775—Hay. June 26 1780—C. G. March 3 1785.
- Phaeton—D. L. 1698.
- Phantoms, or Irishman in England—see vol. 10 p. 226.
- Pharo Table—C. G. April 4 1789.
- Phebe, or the Beggar's Wedding—D. L. July 4 1729.
- Philandering—D. L. Jan. 13 1824.
- Philanthropist—see vol. 10 p. 222.
- Philaster—T. R. May 30 1668—acted by the women at T. R. 1673—D. L. Oct. 13 1711—D. L. Dec. 31 1715—D. L. Oct. 8 1763—C. G. Nov. 23 1767—D. L. May 6 1773—C. G. Oct. 20 1774—C. G. Oct. 3 1780—D. L. Dec. 1 1785—C. G. Nov. 24 1796—Bath Dec. 1 1796—Bath Dec. 12 1817.

- Philaster, by Settle**—T. R. 1695.
Philip of Macedon—L. I. F. April 29 1727.
Philoclea—C. G. Jan. 20 1754.
Philoctetes in Lemnos—see vol. 10 p. 201.
Philodamus—C. G. Dec. 14 1782.
Philotas, by Frowde—L. I. F. Feb. 3 1731.
Philotas, by Daniel—see vol. 9 p. 582.
Phoenix—see vol. 10 p. 10.
Phoenix in her Flames—see vol. 10 p. 69.
Phrenologists—C. G. Jan. 12 1830.
Picture, by Massinger—see *Magic Picture* C. G. Nov. 8 1783.
Picture, or Cuckold in Conceit—D. L. Feb. 11 1745.
Picture, or My own Choice—see vol. 10 p. 204.
Piety in Pattens—Hay. 1773—Hay. July 4 1774—Hay. June 11 1777—C. G. May 15 1786—D. L. May 19 1790—Hay. July 23 1810.
Pigeons and Crows—Hay. Aug. 28 1819.
Pilgrim by Killegrew—see vol. 1 p. 391.
Pilgrim, altered from Fletcher—D. L. 1700—D. L. July 19 1716—L. I. F. Nov. 17 1719—D. L. Nov. 30 1738—D. L. Oct 30 1750—C. G. Feb. 15 1762—C. G. April 21 1780—D. L. Oct. 26 1787—Bath May 9 1812.
Pilot—Bath Feb. 11 1829.
Pinkethman's characters—D. L. 1723-1724.
Pirate—D. L. Jan. 15 1822.
Pirates—D. L. C. Nov. 11 1792.
Piso's Conspiracy—D. G. 1676.
Pitt Mrs.—her characters C. G. 1791-1792.
Pizarro—D. L. May 24 1799—C. G. Oct. 17 1803—C. G. June 17 1816. †
Pizarro translated by Dutton—see vol. 7 p. 422.
Pizarro by Ainslie in blank verse—see vol. 7 p. 423.
Place Hunters—C. G. Feb. 12 1819.
Plague began about 1665—ceased Nov. 20 1666—theatres shut in the interim.
Plague of Riches—see Hay. 1738.
Plain Dealer—T. R. 1674—T. R. 1683—L. I. F. Nov. 29 1715—D. L. May 15 1723—C. G. Jan. 15 1733—D. L. Jan. 14 1738—C. G. Jan. 18 1743—revived with alterations at D. L. Dec. 7 1765—D. L. Dec. 11 1775—C. G. April 18 1786—D. L. June 1 1787—D. L. Feb. 27 1796.

- Platonick Lady, by Mrs. Centlivre—Hay. Nov. 25 1706.
- Platonick Lovers—see vol. 10 p. 79.
- Platonick Wife—D. L. Jan. 24 1765.
- Plantus—see end of 1766-1767.
- Playhouse Computation—C. G. Dec. 26 1804.
- Playhouse to be Let—see L. I. F. 1665—Hay. July 31 1706.
- Play is the Plot—D. L. Feb. 19 1718.
- Plays acted at Court—see L. I. F. Feb. 28 1704 and D. L. Sept. 24 1718.
- Pleasures of the Town—(see Author's Farce)—Bath April 4 1774.
- Plot—D. L. Jan. 22 1735.
- Plot and Counterplot—Hay. June 30 1808.
- Plot and no Plot—D. L. 1697—C. G. April 23 1746.
- Plots, or the North Tower—see D. L. C. June 6 1811.
- Plymouth in an Uproar—C. G. Oct. 20 1779.
- Poachers—C. G. Feb. 6 1824.
- Pocahontas, or Indian Princess—D. L. Dec. 15 1820.
- Poetaster—see 2d vol. of Ben Jonson 1815-1816.
- Poets Laureate—see end of Ben Jonson 1816-1816.
- Point at Herqui—C. G. April 22 1796.
- Point of Honour, by C. Kemble—Hay. July 15 1800—C. G. April 28 1801—D. L. Dec. 10 1801—D. L. Jan. 5 1807—Hay. Aug. 28 1809—C. G. Jan. 14 1818.
- Point of Honour, in 2 acts—C. G. May 8 1792.
- Policy—D. L. Oct. 15 1814.
- Polite Conversation—D. L. April 23 1740.
- Politician, by Shirley—see vol. 9 p. 561.
- Politician Cheated—see vol. 10 p. 138.
- Politician Reformed—see vol. 10 p. 189.
- Politics systematically introduced on the stage—see vol. 1 p. 297.
- Politicks on both Sides—C. G. July 30 1735.
- Polly—see end of L. I. F. 1728-1729—Hay. June 19 1777—Hay. June 11 1782—D. L. June 16 1813.
- Polly Honeycombe—D. L. Dec. 5 1760—C. G. Oct. 14 1762—C. G. Nov. 19 1776—Hay. June 14 1780—D. L. Feb. 27 1790.
- Polyuctes—see vol. 10 p. 70.
- Pong Wong—Hay. Sept. 13 1826.
- Ponteach, or Savages of America—see vol. 10 p. 184.

- Poor Covent Garden—see C. G. Sept. 17 1792.
- Poor Gentleman—C. G. Feb. 11 1801—Hay. June 2 1803—
D. L. C. May 15 1809—D. L. June 4 1816—D. L. May
31 1824—D. L. March 1 1828.
- Poor Old Drury—D. L. C. Sept. 22 1791.
- Poor Old Haymarket—Hay. June 15 1792.
- Poor Relations—D. L. Feb. 25 1815—acted but once.
- Poor Relations—Hay. Aug. 14 1826—acted 17 times.
- Poor Sailor, or Little Ben and Little Bob—C. G. May 29 1795.
- Poor Scholar—see vol. 10 p. 136.
- Poor Soldier—C. G. Nov. 4 1783—C. G. Sept. 17 1790—D. L.
June 7 1797.
- Poor Vulcan—C. G. Feb. 4 1778—C. G. May 27 1789—C. G.
May 7 1799—C. G. Feb. 8 1813.
- Pope Miss—her characters D. L. 1807-1808.
- Pope Mrs. (formerly Mrs. Spencer)—see D. L. June 10 1803.
- Pope Mrs. (Miss Younge)—her characters C. G. 1796-1797.
- Pope's characters—D. L. 1826-1827.
- Popping the Question—D. L. March 23 1830.
- Porsenna's Invasion—see vol. 10 p. 174.
- Porson—see vol. 1 p. 433—see vol. 5 p. 349—C. G. Dec. 23 1786
—see Vortigern at the end of D. L. 1795-1796—and vol. 10
p. 264.
- Porter Mrs. — for her accident see end of D. L. 1730-1731—for
her characters see C. G. 1742-1743.
- Portfolio, or D'Anglade Family—C. G. Feb. 1 1816.
- Portrait—C. G. Nov. 22 1770.
- Portrait of Cervantes—C. G. June 21 1808.
- Portsmouth Heiress—see vol. 10 p. 151.
- Positive Man—C. G. March 16 1782—C. G. May 20 1796.
- Poverty and Wealth—see vol. 10 p. 209.
- Powell George—see end of D. L. 1698 — taken up by a warrant
from the Lord Chamberlain's office, see end of D. L. 1703-
1704—his bt. recommended by Tatler D. L. April 7 1712—
his characters D. L. 1714-1715.
- Powell Mrs.—her characters C. G. 1815-1816.
- Powell William—his characters C. G. 1768-1769.
- Prabod'h Chandro'daya, or Rise of the Moon of Intellect — see
vol. 10 p. 232.
- Practicable Jokes—Bath March 19 1825.
- Pragmatical Jesuit New-Leven'd—see vol. 10 p. 142.

- Preceptor—see vol. 10 p. 191.
- Preciosa, or Spanish Gipsej—C. G. April 28 1825.
- Preludio to Beggar's Opera—Hay. Aug. 8 1781.
- Presumption, or the Fate of Frankenstein—C. G. July 9 1824.
- Presumptuous Love—see L. I. F. March 10 1716.
- Presumptive Evidence—Bath March 16 1829.
- Pretenders by Dilke—L. I. F. 1698.
- Price Joseph—see end of L. I. F. 1665.
- Prices of Admission — see Squire of Alsatia and Darius T. R. 1688.
- Pride shall have a Fall—C. G. March 11 1824.
- Primitive Puppetshow—Hay. Feb. 15 1773.
- Primrose Green—C. G. May 24 1791.
- Prince of Agra (altered from Aurenge-Zebe) — C. G. April 7 1774.
- Prince of Tunis—see vol. 7 p. 133.
- Princess—see vol. 1 p. 391.
- Princess of Cleve—D. G. 1681.
- Princess of Georgia—C. G. April 19 1799.
- Princess of Parma—L. I. F. 1699.
- Princess of Zanfara—see vol. 10. p. 198.
- Prior Claim—D. L. Oct. 29 1805.
- Prison-Breaker—see vol. 10 p. 156.
- Prisoner—D. L. C. Oct. 18 1792.
- Prisoner at Large—Hay. July 2 1788—C. G. Oct. 30 1792.
- Pritchard Mrs.—her characters D. L. 1767-1768.
- Privateer—Bath July 10 1813.
- Private Theatricals—see vol. 10 p. 201.
- Prize—D. L. C. March 11 1793—C. G. May 15 1804—C. G. May 31 1816.
- Procrastination—Hay. Sept. 21 1829.
- Procuresses—see Conspiracy D. G. 1680.
- Prodigal (altered from Fatal Extravagance)—Hay. Dec. 2 1793.
- Prodigal—Melo-dramatic Play in 3 acts—D. L. April 29 1816.
- Prodigal, or Recruits for the Queen of Hungary (Woman Captain with a new name)—Hay. Oct. 10 1744.
- Projectors by Wilson—see vol. 10 p. 139.
- Projectors 1737—see vol. 10 p. 166.
- Projects—D. L. Feb. 18 1786.

- Promissory Note**—Bath March 18 1825.
- Promos and Cassandra**—see vol. 2 p. 221.
- Proof Presumptive**—C. G. Oct. 20 1818.
- Prophet**—C. G. Dec. 13 1788.
- Prophetess**—T. R. 1690—L. I. F. Dec. 3 1715—L. I. F. Nov. 28 1724—L. I. F. May 20 1731—C. G. Feb. 1 1758—C. G. May 17 1784.
- Provoked Husband**—D. L. Jan. 10 1728—with account of what part was written by Vanburgh and what by Cibber—L. I. F. Nov. 2 1731—D. L. March 12 1744—C. G. Sept. 21 1744—D. L. Jan. 3 1747—C. G. Oct. 28 1754—D. L. April 2 1757—D. L. April 3 1764—C. G. Nov. 29 1769—D. L. Nov. 11 1774—C. G. Nov. 12 1774—Hay. Aug. 21 1778—D. L. Feb. 3 1784—C. G. Dec. 17 1790—D. L. Nov. 22 1796—C. G. Feb. 20 1797—Bath Feb. 23 1799—C. G. Oct. 5 1803—Hay. Aug. 27 1811—C. G. Nov. 22 1816—C. G. May 11 1821—Hay. July 5 1821—C. G. Oct. 4 1828—D. L. March 21 1829.
- Provoked Wife**—L. I. F. 1697—Hay. Jan. 19 1706 with alterations—L. I. F. Jan. 3 1716—D. L. Jan. 11 1726 with part of the original scene—L. I. F. March 19 1726—D. L. April 23 1735—D. L. Jan. 8 1742—D. L. Nov. 16 1744—D. L. Nov. 26 1745—D. L. Nov. 10 1747—C. G. April 19 1762—D. L. Oct. 10 1766—Bristol July 11 1770—D. L. Feb. 5 1776—Hay. Sep. 10 1777—C. G. Oct. 23 1777—C. G. March 14 1780—D. L. May 17 1786—C. G. Oct. 25 1786—Hay. Aug. 8 1796.
- Prunella**—D. L. Feb. 12 1708.
- Prynne's Histriomastix**—see vol. 1 p. 9.
- Psyche**—D. G. 1674—D. L. June 10 1704.
- Puritan, or Widow of Watling Street**—D. L. June 25 1714.
- Purse**—Hay. Feb. 8 1794.
- Pyramus and Thisbe**—L. I. F. Oct. 29 1716—C. G. Jan. 25 1745.
- Pyrrhus**—L. I. F. 1695.

Q

- Quacks**—D. L. March 18 1705—D. L. March 30 1745.
- Quacks, or Credulous Man**—D. L. April 19 1784.
- Quadrille**—Bath March 22 1820.
- Quadrupeds of Quedlinburgh**—Hay. July 26 1811.
- Quadrupeds, or Manager's last Kick**—D. L. C. April 10 1812.
- Quaker**—D. L. May 3 1775—D. L. Oct. 7 1777—C. G. May 6 1789.

- Quaker's Opera—see vol. 10 p. 156.
 Quaker's Wedding—L. I. F. Oct. 22 1719—only Vice Reclaimed with a new name.
 Quarter of an Hour before Dinner—Hay. Aug. 5 1788.
 Quavers and Capers altered from Virgin Unmasked—D. L. June 3 1817.
 Queen, or the Excellency of her Sex—see vol. 10 p. 125.
 Queen and Concubine—see vol. 10 p. 44.
 Queen Catherine—L. I. F. 1698.
 Queen Mab—D. L. Dec. 26 1750.
 Queen of Arragon—see 10th vol. of Dodsley 1744.
 Queen of Corinth—see vol. 6 of Fletcher 1778.
 Queen's Arcadia, by Daniel—see vol. 9 p. 582.
 Queen's Exchange—see vol. 10 p. 45.
 Querer por solo Querer—see vol. 10 p. 143.
 Queen Tragedy Restored—see vol. 10 p. 175.
 Quick's characters—C. G. 1797-1798.
 Quin's characters—C. G. 1752-1753.
 Quite Correct—Hay. July 29 1825.

R.

- Race for a Dinner—C. G. April 15 1828.
 Race for a Wife (Musical F. — not printed)—C. G. Oct. 20 1820.
 Raft—C. G. March 31 1798.
 Rage—C. G. Oct. 23 1794—C. G. April 30 1800—C. G. Oct. 21 1807.
 Raging Turk—see vol. 10 p. 3.
 Ragged Uproar—see vol. 10 p. 178.
 Raising the Wind — C. G. Nov. 5 1803 — Hay. Aug. 4 1804—D. L. Sep. 30 1816.
 Ralph Royster Doyster—see vol. 10 p. 86.
 Ramah Droog—C. G. Nov. 12 1798—(in 2 acts C. G. May 14 1805)—D. L. Dec. 18 1816.
 Ram Alley—see end of D. L. 1723-1724.
 Rambling Justice—T. R. 1678.
 Ramsbottoms at Rheims—C. G. July 11 1825.
 Ransom of Manilla—see vol. 10 p. 201.
 Rape, by Brady—T. R. 1692—revived with alterations at L. I. F. Nov. 25 1729.
 Rape of Helen—C. G. May 19 1733.

- Rape of Lucrece—see *Old Plays* 1823-1824.
- Raree Show—see vol. 10 p. 168.
- Ravenna—C. G. Dec. 3 1824.
- Ravens, or Force of Conscience—C. G. Jan. 28 1817.
- Raymond and Agnes—C. G. June 1 1797.
- Raymond de Percy—see vol. 10 p. 242.
- Rayner—see *Miss Baillie* 1811-1812.
- Reakstraw mortally wounded on the stage—see *L. I.* . April 16 1723.
- Reapers—see vol. 10 p. 187.
- Reasonable Animals—see the end of *Hay*. 1780.
- Rebellion—see vol. 10 p. 113.
- Rebellion, or Norwich in 1649—see vol. 10 p. 233.
- Receipt Tax—*Hay*. Aug. 13 1783.
- Recluse—D. L. June 14 1825.
- Reconciliation—D. L. April 26 1813.
- Recrimination, or a Curtain Lecture—D. L. April 22 1813.
- Recruiting Officer—D. L. April 8 1706—*L. I. F.* Jan. 22 1730—C. G. Nov. 6 1740—*G. F.* Jan. 14 1742—D. L. Oct. 19 1742—C. G. April 1 1756—D. L. Oct. 3 1758—C. G. Sep. 23 1763—D. L. April 18 1781—C. G. Sept. 19 1783—D. L. April 27 1791—*Hay*. July 3 1797—C. G. Nov. 13 1812—D. L. Oct. 20 1818—C. G. Feb. 14 1829.
- Recruiting Serjeant—D. L. June 3 1789.
- Red Cross Knights—*Hay*. Aug. 21 1799.
- Reddish's characters—C. G. 1778-1779.
- Redowald—see vol. 10 p. 184.
- Reformation C.—D. G. 1672.
- Reformation F.—C. G. June 28 1815.
- Reformed in Time—C. G. May 23 1798.
- Reformed Wife—D. L. 1700—and D. L. Oct. 31 1707.
- Refusal—D. L. Feb. 14 1721—D. L. Nov. 28 1746—C. G. Oct. 31 1750—D. L. Dec. 20 1753—D. L. Dec. 19 1759—C. G. Jan. 2 1761—C. G. Oct. 24 1775—D. L. Oct. 4 1817.
- Regent—D. L. April 1 1788.
- Regicide—see vol. 10 p. 175.
- Register Office—D. L. April 25 1761—with a new character D. L. Feb. 12 1768—D. L. April 21 1806.
- Regulus, by Crowne—T. R. 1692.
- Regulus, by Havard—D. L. Feb. 21 1744.

- Rehearsal—T. R. 1671—Hay. Nov. 18 1709—C. G. Oct. 10 1739—D. L. Jan. 25 1742—G. F. Feb. 3 1742—D. L. Oct. 7 1742—C. G. Nov. 6 1746—C. G. Sept. 14 1767—D. L. April 6 1771—C. G. Oct. 11 1774—Hay. Aug. 2 1776—Hay. Aug. 25 1777—C. G. Jan. 20 1778—C. G. (in 3 acts) Sep. 28 1785—ditto Hay. Aug. 9 1792—C. G. (in one act) June 22 1819.
- Rehearsal at Goatham—see vol. 10 p. 178.
- Rehearsal, or Bays in Petticoats—D. L. March 15 1750—D. L. March 12 1751.
- Rejected Addresses—see vol. 10 p. 231.
- Rejection—D. L. C. Nov. 20 1811.
- Relapse—D. L. 1697—D. L. Nov. 13 1702—D. L. Dec. 12 1715—C. G. Jan. 2 1745—D. L. Sep. 13 1748—D. L. Nov. 1 1758—C. G. April 25 1763—C. G. March 20 1770—see Trip to Scarborough.
- Remorse—D. L. Jan. 23 1813—D. L. April 14 1817.
- Rencountre—Hay. July 12 1827.
- Rendezvous—Bath Dec. 18 1818—C. G. Nov. 1 1820.
- Renegade—C. G. Dec. 2 1812.
- Renegado—see 2d vol. of Massinger 1805.
- Reparation—D. L. Feb. 14 1784.
- Reprisal—D. L. Jan. 22 1757—D. L. April 1 1771—C. G. Oct. 21 1777—C. G. April 24 1793—C. G. April 23 1801.
- Restauration of King Charles 2d—see Hay. 1732.
- Restauration (Philaster altered)—see vol. 10 p. 154.
- Retaliation—C. G. May 7 1782.
- Retribution—C. G. Jan. 1 1818.
- Returned "Killed"—C. G. Oct. 31 1826.
- Return from Parnassus—see Hawkins 1773.
- Revenge, or Match in Newgate—D. G. 1680.
- Revenge, by Young—D. L. April 18 1721—C. G. Nov. 12 1744—D. L. Oct. 10 1751—C. G. Jan. 14 1755—C. G. April 21 1774—D. L. April 24 1783—C. G. April 26 1783—D. L. Jan. 19 1789—C. G. Oct. 3 1788—D. L. Oct. 2 1798—C. G. Jan. 4 1802—C. G. Sep. 30 1805—D. L. May 24 1815—Bath Dec. 30 1816—C. G. Oct. 30 1820.
- Revenge, or Novice of San Martino—see vol. 10 p. 234.
- Revengeful Queen—D. L. 1698.
- Revenger's Tragedy—see 4th vol. of Dodsley 1744.
- Review—Hay. Sep. 2 1800—C. G. April 28 1801—D. L. April 23 1804.

- Revolter—see vol. 10 p. 147.
 Revolt of the Greeks—D. L. June 10 1824.
 Revolution of Sweden—Hay. Feb. 7 1706.
 Reynolds Miss (Mrs. Saunders)—D. L. Oct. 25 1766.
 Reynolds' Life—1825-1826.
 Rhodon and Iris—see vol. 10 p. 101.
 Rhyme and Reason—D. L. Nov. 11 1828.
 Rich and Poor—D. L. June 23 1813.
 Richard Cœur de Lion, by Burgoyne — D. L. Oct. 24 1786 —
 D. L. Oct. 19 1796 — D. L. Oct. 6 1804 — C. G. May 24
 1814.
 Richard Cœur de Lion, by Mac Nally—C. G. Oct. 16 1786.
 Richard Duke of York—D. L. Dec. 22 1817.
 Richard in Cyprus—see vol. 10 p. 186.
 Richard 2d, altered by Tate—T. R. 1681.
 Richard 2d, altered by Theobald—L. I. F. Dec. 10 1719.
 Richard 2d, altered by Wroughton—D. L. March 9 1815—see
 C. G. Jan. 12 1829.
 Richard 2d, as written by Shakspeare—C. G. Feb. 6 1738—Bath
 Jan. 26 1815.
 Richard 2d by Goodhall—see vol. 10 p. 187.
 Richard 3d by Cibber—D. L. 1700—D. L. Dec. 6 1715—L. I. F.
 March 11 1721—D. L. Oct. 26 1734 — D. L. Jan. 31 1739
 — G. F. Oct. 19 1741, Garrick's 1st app. — D. L. May 31
 1742—C. G. Oct. 13 1742—C. G. June 16 1746—C. G. Jan.
 27 1757—C. G. March 30 1761 — D. L. Sept. 22 1774 —
 D. L. May 27 1776—C. G. Jan. 1 1776—D. L. Oct. 7 1777
 —D. L. Sep. 12 1789 — C. G. Oct. 31 1800, Cooke's 1st
 app.—C. G. April 1 1811—C. G. June 5 1812—D. L. Feb.
 12 1814.
 Richard 3d, by Shakspeare—C. G. March 12 1821.
 Rich Christopher—see Comparison between 2 stages 1702 — be-
 ginning of D. L. 1704-1705—end of D. L. 1708-1709 — be-
 ginning of 1709-1710—beginning of L. I. F. 1714-1715.
 Rich John—acts Essex at L. I. F. Oct. 22 1715— and Nov. 10—
 for his death, &c. see C. G. 1761-1762.
 Riches—D. L. C. Feb. 3 1810—D. L. May 25 1814—Bath Feb.
 14 1815—D. L. Feb. 13 1822.
 Richmond Heiress—T. R. 1693—D. L. March 2 1714.
 Rienzi—D. L. Oct. 9 1828.
 Right and Wrong—D. L. C. Jan. 2 1812.
 Rights of Women—C. G. May 8 1792.

- Rinaldo and Armida**—L. I. F. 1699.
- Ring (altered from Pavilion)**—D. L. Jan. 21 1800.
- Riots**—see L. I. F. Feb. 3 1721—D. L. Jan. 23 1740 — D. L. in Dec. 1743 about Garrick and Macklin—D. L. Nov. 17 1744 on account of raised prices to old Entertainments — D. L. Nov. 8 and 18 1755 on account of Chinese Festival — D. L. Jan. 25 1763 about half price—C. G. Feb. 24 1763 for ditto — C. G. Nov. 18 1773 about Macklin, see vol. 5 p. 424 — O. P. riots C. G. 1809-1810 and 1810-1811.
- Rise and Fall**—Hay. Aug. 4 1821.
- Rival Brothers**—see vol. 2 p. 311.
- Rival Candidates**—D. L. Feb. 1 1775.
- Rival Fathers, or Death of Achilles**—Hay. 1730.
- Rival Fools**—D. L. Jan. 11 1709—D. L. Jan. 4 1722.
- Rival Friends**—see vol. 10 p. 104.
- Rival Kings**—T. R. 1677.
- Rival Knights**—C. G. Oct. 9 1783.
- Rival Ladies**—T. R. 1664.
- Rival Lovers**—see vol. 10 p. 191.
- Rival Modes**—D. L. Jan. 27 1727.
- Rival Priests**—see vol. 10 p. 168.
- Rival Queens, or Alexander the Great**—T. R. 1677—D. L. June 13 1704 — Hay. Dec. 30 1706 — L. I. F. Dec. 1 1722 — G. F. Nov. 29 1733—D. L. Nov. 22 1736 — C. G. March 14 1749 — C. G. Jan. 15 1756 — D. L. March 20 1764 — —D. L. March 15 1708 — C. G. April 9 1771 — see Alexander the Great.
- Rival Queens—Burlesque Tragedy**—Hay. June 29 1710—D. L. May 17 1738—C. G. April 18 1765—C. G. April 19 1780.
- Rival Queens, or D. L. and C. G. —(Prelude)** — C. G. Sep. 15 1794.
- Rival Sisters by Gould**—D. L. 1696.
- Rival Sisters by Murphy**—D. L. C. March 18 1793.
- Rival Soldiers (altered from Sprigs of Laurel)** — C. G. May 17 1797—D. L. July 8 1814.
- Rival Valets**—Hay. July 14 1825.
- Rival Widows**—C. G. Feb. 22 1735.
- Rivals by Davenant**—L. I. F. 1664.
- Rivals by Sheridan**—C. G. Jan. 17 and 18 1775—D. L. Jan. 16 1777—D. L. April 14 1790 — Hay. Aug. 2 1792 — C. G. Oct. 30 1795—D. L. Nov. 8 1796 — Hay. Aug. 21 1809—C. G. March 26 1811—C. G. Oct. 8 1818 — Hay. July 29 1819—D. L. Oct. 31 1820—Hay. July 1 1823.

- Road to Ruin**—C. G. Feb. 18 1792—Hay. Aug. 14 1798—C. G. May 7 1799 — D. L. June 6 1803 — Hay. July 13 1811 — C. G. Sep. 24 1813—D. L. May 31 1815 — Hay. Oct. 13 1824.
- Robbers**—see Red Cross Knights Hay. Aug. 21 1799.
- Robber's Wife**—C. G. Oct. 22 1829.
- Robert the Devil**—C. G. Feb. 2 1830.
- Robin Hood Mus. Ent.**—D. L. Dec. 13 1750.
- Robin Hood Op. by Mac Nally**—C. G. April 17 1784—as Farce D. L. June 6 1797—C. G. Oct. 8 1798—D. L. March 13 1813.
- Robinson Crusoe by Pocock**—C. G. April 7 1817.
- Robinson Mrs.**—her characters—D. L. 1779-1780.
- Rob Roy the Gregarach**—D. L. March 25 1818.
- Rob Roy Macgregor**—C. G. March 12 1818—Bath April 15 1818—D. L. July 3 1821.
- Roger and Joan**—see July 27 1714 and C. G. March 20 1739.
- Rogers Mrs.**—see Triumphs of Virtue D. L. 1697—her characters—L. I. F. 1718-1719.
- Rogueries of Nicholas**—D. L. May 12 1826.
- Rogues All**—D. L. Feb. 5 1814.
- Rokeby**—see vol. 10 p. 232.
- Roland for an Oliver**—C. G. April 29 1819—D. L. April 27 1826.
- Rolla, or Virgin of the Sun, by Kotzebue**—see C. G. Jan. 31 1812.
- Rollo**—T. R. 1685—Hay. Nov. 13 1705—D. L. Dec. 21 1708.
- Roman Actor**—L. I. F. June 13 1722—D. L. May 23 1796—in one act D. L. June 3 1822.
- Roman Bride's Revenge**—D. L. 1697.
- Romance of an Hour**—C. G. Dec. 2 1774—C. G. April 26 1788.
- Roman Empress**—T. R. 1671.
- Roman Father**—D. L. Feb. 24 1750—D. L. Jan. 28 1758—D. L. March 27 1764—C. G. Nov. 18 1767—C. G. Dec. 8 1775—D. L. Nov. 16 1776—C. G. Oct. 17 1785—D. L. Nov. 15 1794—C. G. Nov. 27 1809.
- Roman Maid**—L. I. F. Aug. 11 1724.
- Roman Revenge**—see vol. 3 p. 94.
- Roman Sacrifice**—D. L. Dec. 18 1777.
- Roman Virgin**—see Unjust Judge—L. I. F. 1670.
- Rome—not Room**—see C. G. Feb. 29 1812.

- Romantick Lover**—C. G. Jan. 11 1806.
- Romeo and Juliet**—L. I. F. March 1 1662—Hay. Sep. 11 1744
—D. L. Nov. 29 1748—acted 12 nights successively at
D. L. and C. G. from Sep. 28 1750—C. G. Oct. 10 1753—
D. L. Oct. 9 1756—C. G. April 10 1761—D. L. Oct. 1
1772—C. G. Sep. 29 1777—D. L. May 11 1789—D. L.
April 25 1796—Hay. Sept. 7 1796—C. G. Nov. 2 1797—
D. L. Jan. 2 1815—C. G. Oct. 6 1814—Bath Dec. 29 1814
—C. G. Feb. 7 1827—D. L. Dec. 15 1828—C. G. Oct. 5
1829.
- Rome's Follies**—see vol. 10 p. 146.
- Romp**—C. G. March 28 1778—D. L. Nov. 21 1785—Hay. Aug.
3 1786—C. G. Sep. 25 1786—C. G. Sept. 30 1795—C. G.
June 27 1811—D. L. May 22 1817.
- Romulus and Hersilia**—D. G. 1682.
- Rosalie, or Father and Daughter**—Hay. Oct. 7 1823.
- Rosalinda**—see vol. 10 p. 169.
- Rosamond**—D. L. March 4 1707—D. L. March 8 1740—D. L.
Jan. 9 1747—reduced to 2 acts C. G. April 21 1787.
- Rosciad by Churchill**—see end of C. G. 1760-1761.
- Roscius Young**—see D. L. Dec. 10 1804.
- Rose**—D. L. Dec. 2 1772.
- Rose and Colin**—C. G. Sep. 18 1778.
- Rose d'Amour, or Little Red Riding Hat**—C. G. Dec. 3 1818.
- Roses and Thorns**—Hay. Aug. 24 1825—D. L. May 3 1828.
- Roses, or King Henry 6th**—see vol. 10 p. 203.
- Rose Tavern**—see *Neglected Virtue* D. L. 1696.
- Rosina**—C. G. Dec. 31 1782—D. L. April 21 1789.
- Roundheads**—D. G. 1682.
- Round Robin**—Hay. June 21 1811.
- Rout**—D. L. Dec. 20 1758.
- Rover 1st part**—D. G. 1677—D. L. Feb. 18 1703—Hay. Jan.
20 1707—D. L. Dec. 30 1715—L. I. F. April 5 1725—
C. G. Feb. 19 1757.
- Rover 2d part**—D. G. 1681.
- Royal Brunswick Theatre**—see the end of 1827-1828.
- Royal Captives**—Hay. 1729.
- Royal Convert**—Hay. Nov. 25 1707—C. G. Jan. 4 1739—C. G.
Nov. 15 1762—C. G. Nov. 14 1776.
- Royal Flight**—see vol. 1 p. 468.
- Royal Fugitive**—C. G. Nov. 26 1829.
- Royal Garland**—see C. G. Oct. 1 1768.

- Royal Household — 10 of the King's Company put on it at the Restoration—see end of D. L. 1703-1704.
- Royalist—D. G. 1682.
- Royal King and Loyal Subject—see vol. 6 of Old Plays 1814-1815.
- Royal Marriage—see vol. 10 p. 165.
- Royal Martyr—see vol. 10 p. 152.
- Royal Master—see vol. 9. p. 549.
- Royal Merchant, or Beggar's Bush—D.L. June 12 1705—L. I. F. Jan. 4 1716 — C. G. April 4 1738 — D. L. Oct. 29 1740—C. G. March 20 1760.
- Royal Merchant Op.—C. G. Dec. 14 1767.
- Royal Mischief—L. I. F. 1696.
- Royal Oak—Hay. June 10 1811.
- Royal Shepherd Op. — D. L. Feb. 24 1764—altered to Amintas C. G. Dec. 15 1769.
- Royal Shepherdess—L. I. F. 1669.
- Royal Slave—see vol. 10 p. 53.
- Royal Suppliants—D. L. Feb. 17 1781.
- Royalty Theatre opened June 20 1787.
- Rugantino—C. G. Oct. 18 1805—D. L. Oct. 9 1817.
- Rule a Wife—T. R. 1663—T. R. 1683—Hay. Nov. 20 1706—L. I. F. Dec. 15 1731 — D. L. March 25 1756 — C. G. March 25 1761—C. G. Oct. 26 1763—D. L. Feb. 14 1776—Hay. July 15 1777—C. G. Jan. 25 1780—D. L. Jan. 15 1784—D. L. Nov. 5 1788—D. L. Feb. 4 1797—C. G. Oct. 11 1797 — C. G. Dec. 6 1803 — C. G. C. May 29 1809 — Hay. June 19 1810 — C. G. June 12 1811 with *Kemble's Dons*—D. L. June 20 1815—C. G. Oct. 25 1825.
- Rumfuskin—Hay. Oct. 13 1822.
- Rumfustian Inamorato—D. L. Feb. 24 1824.
- Rump—see vol. 10 p. 76.
- Runaway—D. L. Feb. 15 1776.
- Runnamede—see vol. 10 p. 193.
- Rushes—the stage formerly strewed with them—see *Rollo T. R.* 1685.
- Russian (Melo-drame)—D. L. May 13 1813.
- Ruth—see *Brooke's Works* 1778.
- Ryan wounded—see C. G. March 15 1735—his characters C. G. 1759-1760.
- Ryder's characters—C. G. 1790-1791.

Rymer—see vol. 1 p. 218.

S

Sacrifice by Fane—see vol. 10 p. 147.

Sacrifice, or Cupid's Vagaries—see Victor's Works 1776.

Sadak and Kalastrade—C. G. April 11 1814.

Sad One—see vol. 10 p. 68.

Sad Shepherd—see vol. 6 of Ben Jonson 1815-1816.

Sailor's Daughter—D. L. April 7 1804.

Sailor's Opera—D. L. May 12 1731.

Saint Cecilie—see vol. 10 p. 140.

Saint David's Day—C. G. March 31 1800.

Saint George—account of him—see C. G. Jan. 21 1778.

Saint George's Day—C. G. April 30 1789.

Saint Patrick for Ireland—see vol. 9 p. 555.

Saint Patrick's Day—C. G. May 2 1775 — C. G. April 1 1796—
C. G. Jan. 28 1804 — C. G. June 11 1816 — C. G. June 19
1821.

Salmacida Spolia—see vol. 10 p. 84.

Sampson Agonistes—see vol. 10 p. 142.

Sandford—his characters L. I. F. 1699.

Santlow Mrs.—see Mrs. Booth.

Sapho and Phao—see vol. 8 p. 327.

Saracen's Head—Hay. Sept. 10 1814.

Sardanapalus—see Lord Byron 1820-1821.

Satiro-mastix—see Poetaster in 2d vol. of Jonson 1815-1816.

Saunders Mrs.—her characters—see D. L. 1720-1721.

Sauny the Scot—altered from Taming of the Shrew — for the al-
terations, see D. L. 1698 — see also T. R. April 9 1667 —
L. I. F. April 7 and May 18 1725.

Savage—see D. L. June 12 1723.

Scanderbeg by Havard—G. F. March 15 1733.

Scanderbeg by Whincop—see vol. 4 p. 227.

Scape Goat—C. G. Nov. 25 1825.

Scapin in Masquerade—D. L. Nov. 12 1803.

Scaramouch a Philosopher—T. R. 1677.

Schemers, or City Match—D. L. April 15 1755.

Schniederkins—C. G. Oct. 16 1812.

Schoolboy—D. L. Oct. 26 1702—L. I. F. Oct. 20 1731 — C. G.
Feb. 16 1742—D. L. March 21 1743—C. G. Oct. 15 1754—
—D. L. March 26 1763—D. L. March 30 1785.

Schoolboy's Mask—see vol. 10 p. 171.

- School for Arrogance—C. G. Feb. 4 1791—in 3 acts C. G. Oct. 8 1793.
- School for Authors—C. G. C. Dec. 5 1808—D. L. Oct. 21 1813.
- School for Eloquence—D. L. April 4 1780.
- School for Fathers—see Lionel and Clarissa.
- School for Friends—D. L., Dec. 10 1805.
- School for Gallantry—D. L. May 3 1828.
- School for Greybeards — D. L. Nov. 25 1786—Bath Oct. 28 1813.
- School for Grown Children—C. G. Jan. 9 1827.
- School for Guardians—C. G. Jan. 10 1767.
- School for Honour—see Disbanded Officer Hay. July 23 1786.
- School for Lovers—D. L. Feb. 10 1762—D. L. Oct. 24 1775—D. L. Dec. 19 1794.
- School for Prejudice—C. G. Jan. 3 1801—Hay. July 9 1805—D. L. June 28 1814—C. G. June 10 1814.
- School for Rakes—D. L. Feb. 4 1769—D. L. April 26 1776.
- School for Scandal—D. L. May 8 1777—Hay. Sep. 2 1785—D. L. April 8 1797—D. L. May 18 1798—C. G. March 31 1798—C. G. May 30 1810—C. G. March 23 1813—C. G. Sep. 10 1818—D. L. Dec. 1 1825.
- School for Vanity—D. L. Jan. 29 1783.
- School for Widows—C. G. May 8 1789.
- School for Wives—D. L. Dec. 11 1773—C. G. May 2 1777—C. G. May 11 1782—D. L. April 28 1788—C. G. Jan. 22 1794—C. G. May 10 1800—D. L. April 26 1813.
- School for Women F.—C. G. March 19 1735.
- School of Compliment—see vol. 1 p. 79—for the plot see vol. 9 p. 545.
- School of Reform—C. G. Jan. 15 1805—Hay. Sept. 11 1806.
- School of Shakspeare—Hay. Aug 7 and 17 1781—Hay. Aug. 30 1796—D. L. May 31 1808.
- Scipio Africanus—L. I. F. Feb. 18 1718.
- Scornful Lady—T. R. Dec. 27 1666—L. I. F. Dec. 10 1702—D. L. March 27 1708—D. L. March 17 1746—for the plot see Capricious Lady, C. G. Jan. 17 1783.
- Scotch Figgaries—see vol. 10 p. 76.
- Scottish Stage—see vol. 7 p. 119.
- Scowrers—T. R. 1691—D. L. Aug. 22 1717.
- Seaman's Return—see vol. 10 p. 203.
- Search after Happiness—see vol. 10 p. 189.

- Sea-side Hero—see vol. 10 p. 226.
- Sea-side Story—C. G. May 12 1801.
- Sea Voyage (as Commonwealth of Women)—T. R. 1685—D. L. June 26 1708—L. I. F. March 19 1716—D. L. June 20 1721—D. L. April 21 1746.
- Sebastian—see vol. 10 p. 188.
- Seceding Actors from D. L. opened Hay. in the latter part of 1733—as the Comedians of his Majesty's Revels.
- Second Maiden's Tragedy—see Old Plays 1823-1824.
- Second Marriage—see Miss Baillie end of 1811-1812.
- Second Thought is best—D. L. March 30 1778.
- Secret—D. L. March 2 1799.
- Secret Expedition—see vol. 10 p. 179.
- Secret Love, or Maiden Queen—T. R. March 2 1667—D. L. March 26 1706.
- Secret Mine—C. G. April 24 1812.
- Secret Tribunal—C. G. June 3 1795.
- Secrets worth Knowing—C. G. Jan. 11 1798—C. G. June 12 1807—Hay. Sep. 8 1815—Hay. July 17 1829.
- Secular Masque, by Dryden—see Pilgrim D. L. 1700.
- Sedley (or Sidley)—Sir Charles—see Mulberry Garden—T. R. May 18 1668.
- Seduction—D. L. March 12 1787.
- See if you like it, or 'Tis all a Mistake—F. in 2 acts taken from Comedy of Errors—C. G. Oct. 9 1734.
- Seeing is Believing—Hay. Aug. 22 1788—D. L. May 7 1788—D. L. June 26 1813.
- Sejanus—see T. R. 1682.
- Self Sacrifice—see D. L. Feb. 22 1819.
- Selima and Azor—D. L. Dec. 5 1776—D. L. Feb. 7 1788—C. G. Oct. 6 1800.
- Selindra—see vol. 1 p. 347.
- Selmane—see vol. 10 p. 193.
- Semiramis—D. L. Dec. 13 1776.
- Seneca—see vol. 6 p. 245.
- Sentimental Comedy—see D. L. May 12 1768—and Hay. April 16 1773.
- Sentimental Mother—see vol. 10 p. 198.
- Separate Maintenance—Hay. Aug. 31 1779.
- Separation and Reparation—Hay. July 1 1830.
- Sequel to Flora, or Hob's Wedding—L. I. F. March 20 1732.

- Seraglio, by Dibdin—C. G. Nov. 14 1776.
 Seraglio, by Dimond—C. G. Nov. 24 1827.
 Serf—C. G. Jan. 23 1828.
 Serjeant's Wife—C. G. Oct. 19 1827.
 Sertorius—T. R. 1679.
 Sesostris—L. I. F. Jan. 17 1728.
 Sethona—D. L. Feb. 19 1774.
 Seven Champions of Christendom—see vol. 10 p 108.
 Seventeen Hundred and Eighty One—C. G. April 28 1781.
 Seymour Mrs.—her characters—L. I. F. 1722-1723.
 Shadwell—see Epsom Wells D. G. 1672—Vindication of him at end of 1692.
 Shaftesbury Earl of—see Siege of Constantinople D. G. 1674—Loyal Brother T. R. 1682—Venice Preserved D. G. 1682—Albion and Albanus T. R. 1685.
 Shakspeare—see vol. 9 p. 577.
 Shakspeare Restored—Theobald had a bt. at D. L. May 24 1727—he was announced in the bill as author of Shakspeare Restored.
 Shakspeare's Early Days—C. G. Oct. 29 1829.
 Shakspeare versus Harlequin—D. L. April 8 1820.
 Sham Beggar—see vol. 10 p. 178.
 Sham Fight—see vol. 10 p. 178.
 Sham Lawyer by Drake—D. L. 1697.
 Sharp and Flat—Bath March 21 1825.
 Sharpset, or Village Hotel—D. L. C. May 15 1809.
 Sheep-shearing, or Florizel and Perdita, by Morgan—C. G. March 25 1754—C. G. March 13 1758—D. L. April 12 1774—C. G. Feb. 11 1790—C. G. May 12 1798.
 Sheep-shearing (new alteration)—see end of Hay. 1777—Hay. Aug. 20 1783.
 She Gallant—new Farce for Ross' bt.—C. G. March 1759.
 She Gallants, by Granvile—L. I. F. 1696—D. L. March 13 and April 5 1746.
 Shepherd Charles—see end of D. L. 1743-1744.
 Shepherd Boy—C. G. Oct. 11 1827.
 Shepherdess of Cheapside—D. L. Feb. 20 1796.
 Shepherdess of the Alps—C. G. Jan. 18 1780.
 Shepherd of Derwent Vale—D. L. Feb. 12 1825.
 Shepherd's Artifice—C. G. May 21 1764.
 Shepherd's Holiday—see vol. 7 of Dodsley 1744.

- Shepherd's Lottery—D. L. Nov. 19 1751.
- Sheridan's 1st app. in England—C. G. March 31 1744.
- Sheridan R. B.—see vol. 8 p. 362.
- She's Eloped—D. L. May 19 1798.
- She Stoops to Conquer—C. G. March 15 1773—Hay. June 9 1777—C. G. March 11 1788—D. L. May 26 1790—C. G. Sep. 24 1794—Hay. June 20 1797—C. G. Sep. 19 1798—D. L. May 21 1800—D. L. Dec. 30 1813—Hay. July 1 1814—C. G. Oct. 14 1817—D. L. Jan. 28 1823—C. G. March 12 1825.
- She Ventures and he Wins—L. I. F. 1696.
- She wou'd and she wou'd not—D. L. Nov. 26 1702—D. L. May 20 1715—D. L. May 5 1727—L. I. F. Nov. 25 1731—D. L. Nov. 14 1738—D. L. Jan. 18 1748—C. G. Dec. 10 1750—C. G. March 21 1763—D. L. Oct. 22 1764—C. G. Oct. 3 1769—D. L. Nov. 23 1775—C. G. Feb. 6 1778—C. G. Oct. 1 1783—D. L. Feb. 27 1786—D. L. May 24 1797—D. L. May 12 1802—C. G. Nov. 6 1805—D. L. C. Jan. 13 1812—D. L. May 29 1817—C. G. Nov. 3 1818—D. L. Oct. 26 1825.
- She wou'd if she cou'd—L. I. F. 1668—Hay. Dec. 5 1706—D. L. Dec. 5 1716—L. I. F. March 21 1726—D. L. April 28 1732—C. G. Dec. 8 1733—C. G. Dec. 21 1750.
- Ship and Plough—C. G. May 31 1804.
- Ship Launch—D. L. May 17 1804.
- Shipwreck (altered from the Tempest)—see vol. 10 p. 193.
- Shipwreck, by Hyland—see vol. 10 p. 173.
- Shipwreck Mus. Ent.—D. L. Dec. 20 1796.
- Shipwreck T.—C. G. Feb. 10 1784.
- Shirley James—see vol. 9 p. 541.
- Shoemaker's a Gentleman—see vol. 10 p. 57.
- Short Reign and a Merry one—C. G. Nov. 19 1819.
- Shuter—his characters—C. G. 1775-1776.
- Sibyl, or Elder Brutus—see —D. L. Dec. 3 1818.
- Sicelides—see vol. 10 p. 103.
- Sicilian Lover—see vol. 10 p. 204.
- Sicilian Romance—C. G. May 28 1794.
- Sicily and Naples—see vol. 10 p. 115.
- Siddons Henry—his 1st app. C. G. Oct. 8 1801.
- Siddons Mrs.—unjust attack on her, see D. L. Oct. 5 1784—her characters C. G. 1811-1812.
- Siege, by Davenant—see vol. 10 p. 83.

- Siege**—see *Miss Baillie* end of 1811-1812.
- Siege, or Love's Convert**—see vol. 10 p. 54.
- Siege and Surrender of Mons**—see vol. 10 p. 150.
- Siege of Aquileia**—D. L. Feb. 21 1760.
- Siege of Babylon**—D. G. 1677.
- Siege of Belgrade**—D. L. Jan. 1 1791—C. G. March 15 1802—
C. G. July 11 1815.
- Siege of Berwick**—C. G. Nov. 13 1793.
- Siege of Calais**—see vol. 10 p. 182.
- Siege of Carthage**—see vol. 10 p. 235.
- Siege of Constantinople**—D. G. 1674.
- Siege of Curzola**—Hay. Aug. 12 1786.
- Siege of Cuzco**—see vol. 10 p. 220.
- Siege of Damascus**—D. L. Feb. 17 1720—C. G. March 15 1733
—D. L. March 22 1735—C. G. Jan. 5 1743—C. G. Dec. 5
1751—D. L. Nov. 18 1758—C. G. May 15 1765—D. L.
Nov. 8 1766—D. L. Jan. 27 1770—C. G. March 24 1772—
C. G. Feb. 28 1785—C. G. Dec. 22 1812.
- Siege of Gibraltar**—C. G. April 25 1780.
- Siege of Meaux**—C. G. May 19 1794.
- Siege of Memphis**—T. R. 1676.
- Siege of Rhodes**—see L. I. F. July 2 1661—for the plot see vol.
10 p. 81.
- Siege of St. Quintin**—D. L. Nov. 10 1806.
- Siege of Sinope**—C. G. Jan. 31 1781.
- Siege of Tamor**—see vol. 10 p. 189.
- Siege of Urbin**—see vol. 10 p. 140.
- Sigesmar the Switzer**—D. L. Sep. 26 1818.
- Sighs**—Hay. July 30 1799.
- Silent Woman**—T. R. June 1 1664—Hay. Jan. 1 1707—D. L.
Oct. 9 1731—D. L. Feb. 18 1738—C. G. April 17 1745—
—D. L. Oct. 26 1752—D. L. Jan. 13 1776—C. G. April
26 1784—for the plot see D. L. Jan. 13 1776.
- Silver Tankard**—Hay. July 18 1781.
- Silvia, or Country Burial**—L. I. F. Nov. 10 1730—C. G. March
18 1736.
- Simmons (Actor)**—C. G. 1819-1820.
- Simons (Irish Gentleman)**—see D. L. April 16 1792—C. G.
April 19 1799.
- Simpson and Co.**—D. L. Jan. 4 1823—C. G. Jan. 9 1824.
- Sir Anthony Love**—T. R. 1691.

- Sir Barnaby Whigg—T. R. 1681.
- Sir Courtly Nice — T. R. 1685 — Hay. Nov. 22 1706 — D. L. Oct. 7 1718 — D. L. April 14 1746 — C. G. Jan. 25 1746 — D. L. Oct. 17 1751 — C. G. March 27 1764 — C. G. April 25 1770 — C. G. April 28 1781.
- Sir Gyles Goose-cappe—see vol. 10 p. 93.
- Sir Harry Gaylove—see vol. 10 p. 188.
- Sir Harry Wildair—D. L. 1701—L. I. F. Feb. 1 1737.
- Sir Hercules Buffoon—T. R. 1684.
- Sir John Cockle at Court—D. L. Feb. 23 1738 — Hay. Aug. 28 1787.
- Sir John Oldcastle—see end of D. L. 1713-1714.
- Sir Martin Marrall—L. I. F. Aug. 16 1667—Hay. July 26 1707 —D. L. Dec. 4 1710—D. L. July 2 1717.
- Sir Patient Fancy—D. G. 1678.
- Sir Roger de Coverly—D. L. Dec. 30 1746.
- Sir Solomon—L. I. F. 1669—L. I. F. Feb.—1704—D. L. March 11 1707—D. L. May 21 1714.
- Sir Thomas More—see vol. 10 p. 199.
- Sir Thomas Overbury—D. L. June 12 1723—altered at C. G. Feb. 1 1777.
- Sir Walter Raleigh—L. I. F. Jan. 16 1719 — L. I. F. Sept. 17 1729—D. L. Sep. 24 1739—D. L. Dec. 14 1789.
- Sister—C. G. Feb. 18 1769.
- Sisters by Shirley — revived with alterations at L. I. F. Nov. 28 1723.
- Sisters (translation)—see vol. 10 p. 261.
- Six Physicians—C. G. Nov. 13 1818.
- Sixty-third Letter—Hay. July 28 1802.
- Sketch of a Fine Lady's Return from a Rout — D. L. March 21 1763.
- Slanderer—see Hay. July 29 1825.
- Slave—C. G. Nov. 12 1816—D. L. May 31 1825 — D. L. Feb. 18 1829.
- Sleeping Beauty—D. L. Dec. 6 1805.
- Sleeping Draught—D. L. April 1 1818.
- Sleep Walker—Hay. June 15 1812.
- Slighted Maid—L. I. F. 1663.
- Slingsby Lady—her characters—T. R. 1685.
- Slip—L. I. F. Feb. 3 1715.
- Small Talk, or Westminster Boy—C. G. May 11 1786.

- Smiles and Tears—C. G. Dec. 12 1815.
- Smith William—his characters L. I. F. 1696.
- Smith's characters—D. L. 1787-1788.
- Smugglers—D. L. April 13 1796.
- Snake in the Grass—see vol. 10 p. 180.
- Snakes in the Grass—D. L. Nov. 3 1829.
- Socrates by Becket—see vol. 10 p. 226.
- Socrates by Voltaire—see vol. 6 p. 174.
- Soldier's Daughter—D. L. Feb. 7 1804—Hay. July 4 1809—C. G. July 2 1811—C. G. Jan. 8 1817—Hay. July 20 1819.
- Soldier's Fortune—D. G. 1681—D. L. March 9 1708—D. L. Jan. 17 1716 — L. I. F. Jan. 9 1722 — C. G. March 8 1748 as Farce in 2 acts.
- Soldier's Return—D. L. April 23 1805.
- Soldier's Stratagems—C. G. Nov. 5 1828.
- Soliman and Perseda—see Hawkins 1773.
- Solon—see vol. 10 p. 152.
- Something to do—D. L. Jan. 22 1808.
- Somewhat—see vol. 10 p. 179.
- Somnambulist—C. G. Feb. 19 1828.
- Son in Law—Hay. Aug. 14 1779—C. G. April 30 1781—D. L. Jan. 1 1796—C. G. April 30 1799—C. G. Oct. 22 1807—Hay. July 18 1820.
- Sons of Erin—D. L. C. April 11 and 13 1812.
- Sons, or Family Feuds—see vol. 10 p. 230.
- Sophister—see vol. 10 p. 111.
- Sophonisba by Lee—T. R. 1676—Hay. Aug. 1 1707—D. L. Feb. 1 1725—L. I. F. April 11 1726—L. I. F. March 15 1735.
- Sophonisba by Thomson—D. L. Feb. 28 1730.
- Sophy—see vol. 10 p. 119.
- Sorrows of Werter, or Love, Liquor, and Lunacy—Hay. Sep. 19 1825.
- Sorrows of Werther—C. G. May 6 1818.
- South Briton—C. G. April 12 1774.
- Sowerby—Bath Dec. 21 1809—D. L. May 29 1813.
- Spanish Barber—Hay. Aug. 30 1777 — D. L. April 21 1788 — D. L. Nov. 16 1795.
- Spanish Bonds—Hay. Aug. 2 1823.
- Spanish Curate—L. I. F. Nov. 17 1722—as Farce D. L. Oct 19 1749—C. G. May 10 1783.
- Spanish Dollars—C. G. May 9 1805.

- Spanish Fryar—D. G. 1681—T. R. end of 1689 — Hay. Nov. 7 1710—L. I. F. March 15 1722—D. L. Oct. 9 1734 — C. G. April 17 1738—C. G. April 8 1755—D. L. Feb. 23 1757—C. G. April 19 1774—D. L. Dec. 22 1778—Hay. (in 3 acts) Aug 22 1780—C. G. Dec. 12 1780—Hay. May 23 1787.
- Spanish Gipsy—see vol. 4 of Old Plays 1814-1815.
- Spanish Husband—D. L. May 25 1830.
- Spanish Lady—C. G. May 2 1765—C. G. Dec. 11 1769.
- Spanish Rogue—T. R. 1674.
- Spanish Tragedy—see Reed at the end of 1743-1744.
- Spanish Wives—D. G. 1696—D. L. July 14 1703—D. L. June 26 1711—L. I. F. Aug. 12 1726.
- Sparagus Garden — see L. I. F. 1665 — for the plot see vol. 10 p. 40.
- Sparks—his characters C. G. 1764-1765.
- Spartan Dame—D. L. Dec. 11 1719.
- Spectre Bridegroom—D. L. July 2 1821.
- Speculation—C. G. Nov. 7 1795.
- Speechless Wife—C. G. May 22 1794.
- Speed the Plough—C. G. Feb. 8 1800—Hay. Aug. 4 1803—D. L. Oct. 4 1813—D. L. Nov. 1 1819.
- Spendthrift, by Draper—Hay. 1731.
- Spendthrift from the French—see vol. 10 p. 259.
- Spiller's Advertisement for his bt.—L. I. F. March 31 1720—his characters L. I. F. 1729-1730.
- Spirit of Contradiction—C. G. March 6 1760.
- Spirits of the Moon—C. G. April 19 1824.
- Spiritual Minor—see vol. 10 p. 180.
- Spleen, or Islington Spa—D. L. March 7 1776.
- Spoil'd Child—D. L. March 22 1790—C. G. Oct. 10 1798.
- Spouter, or Double Revenge—see vol. 10 p. 178.
- Spouter, or Triple Revenge—see end of D. L. 1755-1756.
- Sprigs of Laurel—C. G. May 11 1793—see Rival Soldiers.
- Spring and Autumn—Hay. Sep. 6 1827.
- Spring (Pastoral)—D. L. Oct. 22 1762.
- Squire Basinghall—C. G. July 23 1735.
- Squire Brainless, or Trick upon Trick—D. L. April 27 1710.
- Squire of Alsatia—T. R. 1688—D. L. April 26 1708—L. I. F. Nov. 24 1719—D. L. Oct. 20 1720—D. L. Oct. 23 1736—C. G. Feb. 28 1744—D. L. Dec. 28 1748—D. L. May 2 1758—C. G. Nov. 18 1763.

- Squire Oldsapp—D. G. 1678.
- Squire Trelooby—L. I. F. March 30 1704—with new 2d act
Hay. Jan. 28 1706.
- Stage Beaux tossed in a Blanket—see vol. 10 p. 151.
- Stage Coach—L. I. F. Feb. 2 1704—D. L. May. 17 1709—G. F.
Feb. 22 1731—D. L. Dec. 30 1745—D. L. May 11 1764—
C. G. April 16 1787.
- Stage Mutineers—C. G. Oct. 31 1733—C. G. July 23 1735.
- Stage Struck Hero—D. L. June 18 1813.
- Stanley—see vol. 8 p. 693.
- Staple of News—see vol. 5 of Ben Jonson 1815-1816.
- State of Innocence by Dryden—see end of 1675.
- State of Physick—see vol. 10 p. 171.
- State Secrets—C. G. June 12 1821.
- Statesman Foiled—Hay. July 8 1768.
- Statute—see vol. 10 p. 191.
- Steele joined in Licence and Patent with Wilks, &c. in 1714-1715
—for Steele and Lord Chamberlain see end of D. L. 1719-
1720—for his death see D. L. 1729-1730.
- Stella—see vol. 10 p. 207.
- Stella and Leatherlungs—D. L. Oct. 1 1823.
- Stephens the Button-maker—his 1st app. at C. G. Oct. 19 1734.
- Step-mother, by Earl of Carlisle—see vol. 10. p. 221.
- Step-mother (C. in one act)—C. G. Oct. 22 1823.
- Steward—C. G. Sept. 15 1819.
- Stolen Heiress—L. I. F. Dec. 31 1702.
- Stone Eater—D. L. May 14 1788.
- Strange Discovery—see vol. 8 p. 326.
- Stranger (not acted)—see vol. 10 p. 207.
- Stranger—D. L. March 24 1798—C. G. Jan. 27 1801—Hay.
Aug. 18 1803—C. G. Feb. 4 1815—D. L. Nov. 5 1823.
- Strangers at Home—D. L. Dec. 8 1785—D. L. March 9 1789—
as Farce D. L. May 29 1800.
- Stratagem altered from Farquhar—Hay. Aug. 26 1735.
- Stratagem—see Beaux Stratagem.
- Streatshall Abbey—see vol. 10 p. 215.
- Strollers—D. L. July 16 1723.
- Stroller's Pacquet Opened—see vol. 8 p. 331.
- Students—altered from Love's Labour Lost—see vol. 10 p. 180.
- Students of Salamanca—C. G. Jan, 23 1813.

- Sublime and Beautiful—C. G. Dec. 5 1828.
 Successful Pirate—D. L. Nov. 7 1712.
 Successful Strangers—T. R. 1690—D. L. July 20 1708.
 Success no certain criterion of merit—see vol. 9 p. 564.
 Such things are—C. G. Feb. 10 1787—C. G. April 26 1804—
 Hay. July 13 1812—Hay. July 17 1816—Hay. July 31 1824.
 Such things have been—C. G. March 31 1789.
 Such things were—Bath Jan. 1 1788—D. L. May 2 1796.
 Sudden Arrivals—D. L. C. Dec. 19 1809.
 Snett's characters—D. L. 1804-1805.
 Suicide—Hay. July 11 1778—Hay. June 19 1790—D. L. Dec.
 30 1795—Bath May 17 1800—Hay. Aug. 29 1820.
 Sullen Lovers—L. I. F. May 5 1668—L. I. F. Oct. 5 1703.
 Sultan, or Love and Fame—Hay. 1769.
 Sultan (F.)—D. L. Dec. 12 1775—C. G. Dec. 20 1782—D. L.
 June 2 1817.
 Sultaness—D. L. Feb. 25 1717.
 Summer Amusement—Hay. July 1 1779.
 Summer Flies—Hay. June 16 1823.
 Summers Mrs.—see end of Bath 1819-1820.
 Summer's Tale—C. G. Dec. 6 1765.
 Sun's Darling—see Ford's works 1811.
 Sunshine after Rain—C. G. April 16 1799.
 Supposes—see Hawkins 1773.
 Surprisa!—T. R. 1665—D. L. Aug. 19 1715.
 Surrender of Calais—Hay. July 30 1791—D. L. C. March 29
 1792—C. G. May 16 1805—D. L. May 30 1814—D. L.
 June 5 1823.
 Suspicious Husband—C. G. Feb. 12 1747—D. L. Dec. 4 1747
 —D. L. Aug. 18 1768—C. G. March 20 1775—D. L. May
 23 1776—C. G. Nov. 7 1785—C. G. Sep. 20 1793—Bath
 Jan. 11 1814—D. L. Sept. 23 1817—D. L. Oct. 11 1819—
 Bath April 25 1823—C. G. May 20 1829.
 Suspicious Husband Criticized—D. L. March 24 1747.
 Swaggering Damsell—see vol. 10 p. 116.
 Swedish Patriotism—C. G. May 19 1819.
 Sweethearts and Wives—Hay. July 7 1823.
 Swetnam the Woman-Hater arraigned by Women—see vol. 10
 p. 100.
 Swindler—see vol. 10 p. 194.
 Swindlers—D. L. April 25 1774—D. L. C. April 12 1792.

- Swiney—see vol. 2 p 503.
 Switzerland—D. L. Feb. 15 1819.
 Sword of Peace—Hay. Aug. 9 1788—Bath March 23 1809.
 Sylla—see vol. 10 p. 178.
 Sylvester Daggerwood—D. L. April 13 1796.
 Syrens—C. G. Feb. 26 1776.

T.

- Tag in Tribulation—C. G. May 7 1799—Bath May 23 1812.
 Tailors—Hay. July 2 1767—Hay. May 28 1777—Hay. July 29 1780—D. L. April 20 1785—Hay. Aug. 15 1805—Bath April 6 1813.
 Tale of a Tub—see vol. 6 of Ben Jonson 1815-1816.
 Tale of Mystery—C. G. Nov. 13 1802—Hay. Aug. 23 1803—
 —D. L. Dec. 4 1817—C. G. June 19 1821.
 Tale of other Times—D. L. Dec. 19 1822.
 Tale of Terror—C. G. May 12 1803.
 Tamburlaine by Marlowe—see vol. 9 p. 574.
 Tamerlane by Saunders—T. R. 1681.
 Tamerlane by Rowe — L. I. F. 1702 — D. L. Dec. 27 1716 —
 L. I. F. June 4 1730 — D. L. Nov. 5 1744 — D. L. Nov. 4 1747—D. L. Nov. 4 1772—C. G. Nov. 4 1775—C. G. May 1 1780—D. L. Nov. 4 1780 — C. G. Nov. 4 1790 — D. L. Feb. 3 1797 — C. G. June 3 1802 — D. L. Nov. 6 1815 —
 —C. G. Nov. 9 1819.
 Tamer Tamed—D. L. April 30 1757.
 Taming of the Shrew (Catharine and Petruchio)—C. G. June 25 1810—C. G. Sept. 16 1812.
 Taming of the Shrew as Opera—D. L. May 14 1828.
 Tancred and Gismunda—see 11th vol. of Doddsley 1744.
 Tancred and Sigismunda—D. L. March 18 1745—D. L. March 7 1749—C. G. Oct. 14 1758—D. L. Oct. 14 1767—C. G. April 14 1777—D. L. April 24 1784—C. G. March 1 1784—Hay. July 12 1784—C. G. Jan. 10 1789—C. G. Dec. 21 1791—D. L. Feb. 23 1805—C. G. Nov. 26 1812—C. G. May 24 1819.
 Tanner of York—C. G. April 24 1738.
 Tantara Rara Rogues All!—C. G. March 1 1788.
 Tartuffe—T. R. 1670—L. I. F. June 20 1718.
 Tarugo's Wiles—L. I. F. 1668.
 Taste—D. L. Jan. 11 1752—C. G. April 3 and 23 1756.
 Tatlers—C. G. April 29 1797.

- Tavern Bilkers—G. F. Jan. 13 1733.
 Taxes—see vol. 10 p. 179.
 Taylor Mrs—D. L. Sep. 29 1787.
 Tea and Turn Out—C. G. May 28 1823.
 Teasing made Easy—Hay. July 30 1817—Hay. Sept. 7 1824.
 TEXNOΓAMIA—see vol. 10 p. 23.
 Teddy the Tiler—C. G. Feb. 8 1830.
 Tekeli—D. L. Nov. 24 1806—C. G. July 11 1815—D. L. June 20 1817—D. L. March 8 1824.
 Telegraph—C. G. April 8 1795.
 Telemachus—by Graham—see vol. 10 p. 181.
 Telemachus—Opera—L. I. F. April 28 1732.
 Telemachus—Opera in 2 acts—C. G. June 7 1815.
 Tell Truth and Shame the Devil—C. G. May 18 1799.
 Temper, or Domestic Tyrant—D. L. May 1 1809.
 Tempest, by Dryden and Davenant—L. I. F. Nov. 7 1667—
 —D. G. 1673—L. I. F. Oct. 13 1702—D. L. June 4 1714
 —D. L. Jan. 2 1729—D. L. Dec. 26 1747.
 Tempest by Shakspeare—D. L. Jan. 31 1746—D. L. Oct. 20 1757—
 C. G. Dec. 27 1776—D. L. Jan. 4 1777—D. L. March 7 1786.
 Tempest as Opera—D. L. Feb. 11 1756.
 Tempest altered by Kemble—D. L. Oct. 13 1789—D. L. Feb. 22 1797—
 D. L. May 4 1799—C. G. Dec. 8 1806—C. G. Oct. 26 1812.
 Tempest with additional music—C. G. May 15 1821.
 Temple Beau—G. F. Jan. 26 1730—Hay. Sept. 21 1782.
 Temple of Dulness—D. L. Jan. 17 1745.
 Temple of Love—Opera—Hay. March 7 1706.
 Tender Husband—D. L. April 23 1705—D. L. Nov. 25 1738—
 C. G. Nov. 20 1738—D. L. Nov. 24 1750—C. G. March 17 1760—
 D. L. April 24 1760—D. L. March 27 1770—
 D. L. April 28 1783—C. G. Dec. 5 1787—C. G. Oct. 13 1791—
 D. L. C. Oct. 20 1792—D. L. May 17 1802—Bath May 26 1823.
 Teraminta, by Carey—see vol. 3 p. 355.
 Terence—see end of 1764-1765.
 Teresa Tomkins—Bath Feb. 4 1822.
 Terry's characters—D. L. 1828-1829.
 Test of Love—Hay. Aug. 17 1787.

- Theatre—for an account of a paper published under that name by Steele, see vol. 3 p. 21.
- Theatre—Farce so called—L. I. F. April 22 1720.
- Theatre Royal was built by Killegrew, &c., and opened April 8 1663—it was burnt in 1671-1672—a new Theatre was opened March 26 1674—in 1696 it was called the Theatre Royal in Drury Lane.
- Theatres opened gratis on the Coronation of George the 4th—July 19 1821.
- Theatrical Candidates—D. L. Sept. — 1775.
- Theatrical Fund—see vol. 5 p. 509—C. G. June 7 1796—C. G. May 2 1810—D. L. June 22 1813—C. G. May 25 1813—D. L. July 4 1815.
- Thelyphthora—C. G. March 8 1781—see Chit Chat C. G. April 20 1781.
- Themistocles—L. I. F. Feb. 10 1729.
- Theodorick King of Denmark—see vol. 10 p. 177.
- Theodosius—D. G. 1680—L. I. F. March 11 1717—D. L. April 23 1722—C. G. March 16 1738—D. L. Dec. 15 1746—D. L. April 27 1768—D. L. Dec. 30 1772—C. G. April 22 1775—C. G. Nov. 24 1780—C. G. Feb. 23 1786—D. L. Jan. 20 1797.
- Therese, or Orphan of Geneva—D. L. Feb. 2 1821—D. L. Dec. 5 1828.
- Thespis—see vol. 5 p. 267.
- The Two make a Pair—D. L. April 7 1827.
- They've bit the Old One—C. G. May 1 1798.
- Thierna-na-oge—D. L. April 20 1829.
- Thierry and Theodore—see 10th vol. of Fletcher 1778.
- Thimble's Flight from his Shopboard—Hay. Aug. 25 1789.
- Third Theatre intended in 1810-1811—see vol. 8 p. 220.
- Thirteen to the Dozen—Hay. July 28 1826.
- Thirty Thousand—C. G. Dec. 10 1804.
- Thomas and Sally—C. G. Nov. 28 1760.
- Thomaso—see Rover D. G. 1677.
- Tho' Strange 'tis True, or Love's Vagaries—L. I. F. March 23 1732.
- Thracian Wonder—see vol. 6 of Old Plays 1814-1815.
- Three and Deuce—Hay. Sept. 2 1795—D. L. Oct. 8 1795—Bath March 8 1803—Hay. Aug. 19 1805—D. L. March 14 1818.
- Three Deep—C. G. May 2 1826.

- Three Hours after Marriage—D. L. Jan. 16 1717—D. L. March 15 1746.
- Three Miles from Paris—C. G. Jan. 15 1818.
- Three per Cents.—C. G. Nov. 12 1803.
- Three Strangers—C. G. Dec. 10 1825.
- Three Weeks after Marriage—C. G. March 30 1776—C. G. Oct. 11 1797—D. L. May 11 1801—Hay. July 7 1809.
- Throw Physic to the Dogs—Hay. July 6 1798.
- Thurmond Mrs.—her characters D. L. 1736-1737.
- Thyestes, by Wright—see vol. 10 p. 143.
- Thyestes, by Crown—T. R. 1681.
- Tiberius in Capres—see Cumberland 1812-1813.
- Timanthes—C. G. Feb. 24 1770—D. L. March 21 1775—Bath Nov. 7 1780.
- Times—D. L. Dec. 2 1779.
- Time's a Tell-tale—D. L. Oct. 27 1807.
- Times, or a Fig for Invasion—see vol. 10 p. 205.
- Timoleon—D. L. Jan. 26 1730—G. F. Feb. 20 1733—D. L. March 28 1772.
- Timon in Love, or Innocent Theft—D. L. Dec. 5 1733—C. G. March 23 1736.
- Timon of Athens, altered by Shadwell—D. G. 1678—Hay. June 27 1707—D. L. Dec. 8 1720—C. G. May 1 1733—D. L. March 20 1740—C. G. April 20 1745.
- Timon of Athens altered by Cumberland—D. L. Dec. 4 1771.
- Timon of Athens altered by Love—see D. L. Dec. 4 1771.
- Timon of Athens altered by Hull—C. G. May 13 1786.
- Timon of Athens, by Shakspeare—D. L. Oct. 28 1816.
- Timour the Tartar—C. G. April 29 1811.
- 'Tis all a Farce—Hay. June 17 1800—D. L. May 23 1803.
- 'Tis an ill wind blows nobody good—D. L. April 14 1788.
- 'Tis pity she's a Whore—see Ford's Works 1811.
- 'Tis well if it takes—L. I. F. Feb. 28 1719.
- 'Tis well its no worse—D. L. Nov. 24 1770.
- Tit for Tat—Hay. Aug. 29 1786 — D. L. May 7 1788 — C. G. May 12 1788—Hay. July 19 1793.
- Tittle Tattle—see vol. 10 p. 175.
- Titus and Berenice—D. G. 1677.
- Titus Andronicus — T. R. 1678 — D. L. Aug. 13 1717 — D. L. June 27 1721—L. I. F. Dec. 21 1720.

- Titus Vespasian**—see D. L. Nov. 15 1796.
Tobacconist—Hay. July 22 1771—D. L. April 17 1773 — C. G. Nov. 22 1798—D. L. May 24 1815.
Tokely—Hay. June 16 1814.
Tom and Jerry—Bath Nov. 20 1822—C. G. June 4 1828—D. L. June 10 1829.
To Marry, or not to Marry—C. G. Feb. 16 1805.
Tombo-Chiqui, or American Savage—see vol. 10 p. 179.
Tom Essence—D. G. 1676.
Tom Jones—C. G. Jan. 14 1769.
Tom Thumb—Hay. 1730—D. L. April 17 1740 — D. L. Oct. 9 1745.
Tom Thumb, Burlesque Opera—D. L. May 13 1775—altered by O'Hara C. G. Oct. 3 1780 — Hay. Aug. 22 1781 — D. L. April 28 1784—Hay. July 27 1805—D. L. May 22 1806 — C. G. May 16 1806—Bath April 11 1821 — C. G. Dec. 15 1828.
Ton—C. G. April 8 1788.
Tony Lumpkin in Town—Hay. July 2 1778.
Tony Lumpkin's Ramble to Town—C. G. April 10 1792.
Too Civil by Half—D. L. Nov. 5 1782.
Too Friendly by Half—C. G. Oct. 29 1807.
Too late for Dinner—C. G. Feb. 22 1820.
Too many Cooks—C. G. Feb. 12 1805.
Too much the Way of the World—see vol. 10 p. 234.
Torrendal—see Cumberland 1812-1813.
Tottenham Court—see vol. 10 p. 59.
Touch at the Times—C. G. July 6 1812.
Touchstone, or Harlequin Traveller—C. G. Jan. 4 1779.
Touchstone, or the World as it goes—D. L. May 3 1817.
Tournament—see vol. 10 p. 219.
Town and Country—C. G. March 10 1807—D. L. Feb. 13 1815 — Hay. Sep. 6 1815—Hay. Nov. 6 1824.
Town before You—C. G. Dec. 6 1794.
Town Fop—D. G. 1676.
Town Shifts—L. I. F. 1671.
Toy—C. G. Feb. 3 1789.
Toyshop—C. G. Feb. 3 1785—D. L. May 9 and 14 1757—D. L. April 25 1785—D. L. May 11 1789.
Tragedy a-la-Mode—Hay. 1764.

- Tragedy of Ovid—see vol. 10 p. 141.
- Traitor to Himself—see vol. 10 p. 143.
- Transformation, or Love and Law—D. L. C. Nov. 30 1810.
- Transformation, or Manager an Actor in spite of himself—D. L. April 25 1787.
- Travellers (not acted)—see vol. 10 p. 198.
- Travellers Benighted—Hay. Sep. 30 1811.
- Travellers in Switzerland—C. G. Feb. 22 1794—C. G. March 22 1808.
- Travellers, or Music's Fascination—D. L. Jan. 22 1806—D. L. May 13 1823.
- Traytor—T. R. 1692—altered at L. I. F. Oct. 11 1718.
- Treacherous Brothers—T. R. 1691.
- Tread Mill—Bath May 3 1823.
- Trial by Jury—Hay. May 25 1811—C. G. Jan. 5 1816.
- Trial of Abraham—see vol. 10 p. 199.
- Trial of Love—D. L. March 1 1827.
- Trials of the Heart—D. L. April 24 1799.
- Tribulation—Hay. May 3 1825.
- Trick for Trick, by D'Urfey—T. R. 1678.
- Trick for Trick, by Fabian—D. L. May 10 1735.
- Trick for Trick, or Admiral's Daughter—C. G. July 2 1812.
- Tricking's Fair in Love—C. G. May 26 1814.
- Trick to catch the old one—see L. I. F. 1665—for the plot see vol. 8 p. 509.
- Trick upon Trick, from Woman's Revenge—D. L. Dec. 22 1789.
- Triple Marriage—see vol. 10 p. 260.
- Trip to Bengal—see vol. 10 p. 223.
- Trip to Calais—see Hay. Aug. 17 1776.
- Trip to Portsmouth—Hay. Aug. 11 1773.
- Trip to Scarborough—D. L. Feb. 24 1777—D. L. Jan. 9 1786—C. G. July 13 1811—D. L. Dec. 6 1815—see Relapse.
- Trip to Scotland—D. L. Jan. 6 1770—C. G. April 16 1773—D. L. April 15 1782.
- Trip to the Nore—D. L. Nov. 9 1797.
- Trip to Wales—D. L. Nov. 10 1826.
- Tristram Shandy—C. G. April 26 1783—in one act C. G. April 12 1794.
- Triumphant Widow—D. G. 1676.

- Triumph of Honour—Hay. Aug. 13 1783.
 Triumph of Peace—Masque—D. L. Feb. 21 1749.
 Triumphs of Love and Honour—D. L. Aug. 18 1731.
 Triumphs of Virtue—D. L. 1697.
 Troilus and Cressida, by Dryden—D. G. 1679—D. L. June 2 1709—L. I. F. Nov. 10 1720—L. I. F. May 3 1723—C. G. Dec. 20 1733.
 True-born Irishman — C. G. Nov. 28 1767 — Bath March 26 1801.
 True Briton—D. L. April 17 1782.
 True Friends—Mus. Ent.—C. G. Feb. 19 1800.
 True Patriotism—see vol. 10 p. 214.
 True Widow—D. G. 1679.
 Try Again—Hay. June 26 1790.
 Tryal—see Miss Baillie 1811-1812.
 Tryal of the Time-Killers—see vol. 10 p. 178.
 Tryphon—L. I. F. Dec. 8 1668.
 Tuckitomba—C. G. April 7 1828.
 Tumble-down Dick, or Phaeton in the Suds—Hay. 1737.
 Tunbridge Walks—D. L. Jan. 27 1703 — D. L. Dec. 9 1738—C. G. March 8 1748— D. L. March 24 1764—Hay. Aug. 13 1782, in 3 acts.
 Tunbridge Wells—D. G. 1678.
 Turk and no Turk—Hay. July 9 1785.
 Turkish Lovers—D. L. May 1 1827.
 Turn Out—D. L. C. March 7 1812—C. G. June 15 1821.
 Turnpike Gate—C. G. Nov. 14 1799—D. L. Nov. 10 1813.
 Turret Clock—D. L. Jan. 28 1818.
 Tuscan Treaty, or Tarquin's Overthrow—C. G. Summer of 1733.
 Tutor (a Burletta)—D. L. Dec. 14 1759.
 Tutor (Farce)—D. L. Feb. 4 1765.
 Tutor for the Beaus—L. I. F. Feb. 21 1737.
 'Twas I—C. G. Dec. 3 1825.
 Twelfth Night—L. I. F. 1663—D. L. Jan. 15 and 17 1741—D. L. April 15 and 18 1746—D. L. Oct. 19 1763—D. L. Dec. 10 and 13 1771—C. G. May 5 1772—C. G. March 17 1777—Hay. Aug. 15 1782—C. G. May 7 1783—D. L. Nov. 11 1785—D. L. May 17 1797—C. G. June 9 1801—C. G. Jan. 5 1811—D. L. Jan. 6 1813.
 Twelfth Night as Opera—C. G. Nov. 8 1820—C. G. June 3 1825.

- Twelve Precisely—Hay.** Oct. 11 1822.
Twenty per Cent—D. L. Nov. 2 1815.
Twenty years ago—D. L. C. May 31 1811.
Twice Married and a Maid still—see vol. 2 p. 604.
Twin Adventurers, or Blundering Brothers—D. L. May 17 1710.
Twin Rivals—D. L. Dec. 14 1702—**L. I. F.** Nov. 3 1716—**D. L.**
 Nov. 29 1725—**D. L.** Feb. 2 1736—**C. G.** April 12 1739—
C. G. Jan. 4 1755—**D. L.** Oct. 18 1758—**C. G.** Dec. 1
 1769—**D. L.** April 5 1771—**C. G.** Oct. 21 1778—**Bath**
 March 31 1812.
Twins—see vol. 10 p. 130.
Twins (F.)—D. L. April 8 1799.
’Twixt the Cup and the Lip—Hay. June 12 1826.
Two Connoisseurs—Hay. Sep. 2 1784.
Two Doctor Hobbs’s—C. G. July 1 1815.
Two English Gentlemen—see vol. 10 p. 190.
Two Faces under a Hood—C. G. Nov. 17 1807.
Two Foscari—see Lord Byron 1820-1821.
Two Friends (in 2 acts)—Hay. July 11 1828.
Two Friends, or Liverpool Merchant—see vol. 10 p. 220.
Two Galley Slaves, by * * —D. L. Nov. 6 1822.
Two Galley Slaves, by Payne—C. G. Nov. 6 1822.
Two Gentlemen of Verona (altered by Victor)—D. L. Dec. 22
 1762.
Two Gentlemen of Verona, by Shakspeare—C. G. April 13 1784
 —**D. L.** Jan. 15 1790—**C. G.** April 21 1808—**Bath** March
 23 1822.
Two Gentlemen of Verona as Opera—C. G. Nov. 29 1821.
Two Gregories—D. L. June 14 1826.
Two Harlequins—see vol. 2 p. 654.
Two Houses of Granada—D. L. Oct. 31 1826.
Two Misers—C. G. Jan. 21 1775—**C. G.** May 5 1790—**D. L.**
 April 6 1816.
Two Mr. Browns—Bath May 6 1825.
Two Noble Kinsmen—see Rivals at **L. I. F.** 1664—for the plot,
 see vol. 10 p. 263.
Two Pages of Frederick the Great—C. G. Dec. 1 1821.
Two Queens of Brentford—see vol. 10 p. 156.
Two Sosias—Hay. Aug. 31 1792.
Two Strings to your Bow—C. G. Feb. 16 1791—**Hay.** July 1
 1824.

- Two to One—Hay. June 19 1784—Hay. July 23 1792.
 Two Wives—D. L. June 2 1824.
 'Twould puzzle a Conjuror—Hay. Sep. 11 1824—Bath Feb. 7
 1825—D. L. June 13 1829.
 Tyrannick Love—T. R. 1669.
 Tyrant King of Crete—see vol. 10 p. 150.
 Tyrer Miss — her 1st app. at D. L. May 21 1801 — her last at
 C. G. May 31 1822—as Mrs. Liston.

U

- Ugly Club—D. L. June 6 1798.
 Ulysses—Hay. Nov. 23 1705—C. G. March 23 1756.
 Unconscious Counterfeit—D. L. Feb. 9 1809.
 Underhill—his bt. at D. L. June 3 1709, with the Tatler's recom-
 mendation, &c.—his characters D. L. 1709-1710.
 Undine, or Spirit of the Waters—C. G. April 23 1821.
 Unfortunate Lovers—see L. I. F. Dec. 3 1668—for the plot, see
 vol. 10 p. 80.
 Unfortunate Mother—see vol. 10 p. 60.
 Unfortunate Usurper—see vol. 10 p. 138.
 Unhappy Fair Irene—see vol. 10 p. 134.
 Unhappy Favourite, or Earl of Essex, by Banks—T. R. 1682—
 Hay. Nov. 29 1706—D. L. Nov. 25 1709—L. I. F. Oct. 27
 1730—C. G. Oct. 9 1734.
 Unhappy Kindness—D. L. 1697.
 Unhappy Penitent—D. L. 1701.
 Union of the 2 Companies—see end of 1682.
 Union, or St. Andrew's Day—C. G. May 18 1791.
 Universal Gallant—D. L. Feb. 10 1735.
 Universal Passion—D. L. Feb. 28 1737.
 Unjust Judge, or Appius and Virginia—L. I. F. 1670.
 Unknown Guest—D. L. March 29 1815.
 Unnatural Brother—L. I. F. 1697.
 Unnatural Combat—see 1st vol. of Massinger 1805.
 Unnatural Mother—L. I. F. 1698.
 Unnatural Parents—see vol. 10 p. 160.
 Up all Night—D. L. C. Feb. 1 1810.
 Upholsterer — D. L. March 30 1758 — D. L. April 11 1760 —
 C. G. Oct. 26 1763 with alterations—C. G. Nov. 16 1775 —
 C. G. Feb. 2 1791.
 Ups and Downs—D. L. May 27 1828.

- Up to Town—C. G. Nov. 6 1811.
 Urania—D. L. Jan. 22 1802.
 Usurper, by Howard—T. R. 1667.
 Usurper, by Delap—see vol. 10 p. 224.
 Utrum Horum—see vol. 10 p. 205.

V

- Valentine and Orson — C. G. April 3 1804—Hay. Oct. 11 1820
 —D. L. Oct. 10 1825.
 Valentia, or the Fatal Birthday—see vol. 10 p. 188.
 Valentine's Day (not acted)—see vol. 10 p. 230.
 Valentine's Day F.—D. L. March 22 1776.
 Valentinian—T. R. 1684 — Hay. Nov. 21 1706 — D. L. Jan. 28
 1710.
 Valeria—Hay. Sep. 15 1828.
 Valiant Scot—see vol. 10 p. 107.
 Valiant Welshman—L. I. F. May 19 1727.
 Valley of Diamonds—D. L. Dec. 26 1814.
 Vampire—Bath Jan. 10 1821.
 Vandenhoff—C. G. Dec. 9 1820.
 Vanelia—see vol. 10 p. 157.
 Variety, by Duke of Newcastle—T. R. 1682.
 Variety, by — D. L. Feb. 25 1782.
 Venetian Outlaw—D. L. April 26 1804.
 Venetian Vagaries—C. G. June 7 1816.
 Venice Preserved—D. G. 1682 — Hay. May 9 1707 — L. I. F.
 Dec. 2 1721—D. L. Jan. 11 1738 — D. L. March 14 1743—
 C. G. Oct. 1 1742—D. L. Feb. 16 1747—D. L. Feb. 8 1748
 —C. G. Dec. 21 1752—C. G. Nov. 23 1754— D. L. March
 24 1759—D. L. March 17 1760—D. L. April 7 1770—C. G.
 Oct., 28 1775—D. L. Dec. 14 1782 — C. G. Jan. 19 1785—
 C. G. Feb. 25 1786 — D. L. Oct. 21 1795 forced to be laid
 aside — C. G. Nov. 17 1803 — Hay. Aug. 22 1811 — C. G.
 Nov. 8 1811—D. L. April 6 1829.
 Venison Pasty—C. G. Nov. 10 1821.
 Venoni—D. L. Dec. 1 1808.
 Venus and Adonis—see vol. 10 p. 256.
 Venus, Cupid and Hymen, Masque—D. L. May 21 1733.
 Verbruggen—his characters Hay. 1706-1707.
 Verbruggen Mrs.—originally Mrs. Percival—and then Mrs.
 Mountfort—for her characters, see end of D. L. 1703.

- Vertumnus and Pomona—C. G. Feb. 21 1782.
- Very Good Wife—T. R. 1693.
- Very Woman—see vol. 4 of Massinger 1805.
- Vespers of Palermo—C. G. Dec. 12 1823.
- Vestal Virgin, by Howard—T. R. 1665.
- Vestal Virgin, by Brooke—see his Works 1778.
- Vestris Madame—see Bath April 11 1828—for her 1st app. at D. L. see Feb. 19 1820.
- Veteran, or Farmer's Sons—D. L. Feb. 23 1822.
- Veteran Tar—D. L. Jan. 29 1801.
- Vicar of Wakefield—Hay. Sept. 27 1823.
- Vice Reclaimed—D. L. June 23 1703—revived as Quaker's Wedding at L. I. F. Oct. 22 1719.
- Viceroy—see Hayley 1784.
- Victim—D. L. Jan. 5 1714.
- Victorious Love—D. L. 1698.
- Victor's Works—see end of 1776.
- Victory and Death of Lord Nelson—D. L. Nov. 11 1805.
- Village Coquette—D. L. C. April 16 1792.
- Village Doctor (altered from World in a Village)—Hay. Aug. 14 1815.
- Village Fete—C. G. May 19 1797.
- Village Lawyer—Hay. Aug. 28 1787—Hay. July 22 1790—D. L. Oct. 6 1795—C. G. Feb. 11 1804.
- Village Maid—see vol. 10 p. 200.
- Village Opera—D. L. Feb. 6 1729.
- Village, or World's Epitome—Hay. July 18 1805.
- Villagers F.—D. L. March 23 1756.
- Village Wedding—see vol. 10 p. 184.
- Villain—see L. I. F. Oct. 20 1662—for the plot, see vol. 10 p. 246.
- Vimonda—Hay. Sep. 5 1787.
- Vindictive Man—D. L. Nov. 20 1806.
- Vintagers—Hay. Aug. 1 1809.
- Vintner in the Suds—D. L. April 25 1740 (only Woman's Revenge.)
- Vintner Tricked (the same piece)—D. L. April 9 1746.
- Virginia, by Crisp—D. L. Feb. 25 1754.
- Virginia, Opera, by Mrs. Plowden—D. L. Oct. 30 1800.
- Virginius, or Fall of the Decemviri—D. L. May 29 1820.

- Virginius, by Knowles—C. G. May. 17 1820—D. L. Oct. 13 1823—C. G. Dec. 15 1828.
- Virgin Martyr—T. R. Feb. 27 1668—for the plot see 1st vol. of Massinger 1804-1805.
- Virgin of the Sun, by Reynolds—C. G. Jan. 31 1812.
- Virgin Prophetess—D. L. 1701.
- Virgin Queen, by Barford—L. I. F. Dec. 7 1728.
- Virgin Queen, by Waldron—see vol. 10 p. 205.
- Virgin Unmasked (originally Old Man taught Wisdom)—D. L. Jan. 6 1735—C. G. Sep. 30 1743—D. L. Oct. 6 1759—C. G. April 29 1768—Hay. May 19 1775—D. L. March 2 1786—C. G. Jan. 31 1786—C. G. Dec. 18 1810.
- Virgin Widow—see vol. 8 p. 330.
- Virtue Betrayed—D. G. 1682—D. L. June 9 1703—D. L. Dec. 3 1711—D. L. Jan. 9 1725—C. G. March 17 1750—C. G. April 10 1758—C. G. April 1 1766.
- Virtuoso—D. G. 1676—L. I. F. March 31 1705.
- Virtuous Wife—D. G. 1680—Hay. June 18 1705.
- Vision of the Sun, or Orphan of Peru—C. G. March 31 1823.
- Vizard Masks—Queen Anne's command against wearing them in the Theatres—see D. L. Jan. 24 1704—see also L. I. F. June 1 1704.
- Voice of Nature—Hay. July 31 1802—Hay. Sep. 8 1809.
- Volpone, or the Fox—T. R. Jan. 14 1665—Hay. Dec. 3 1706—L. I. F. Nov. 15 1727—D. L. March 13 1735—C. G. Oct. 23 1738—C. G. Nov. 26 1771—Hay. Sep. 12 1783—D. L. Feb. 21 1785.
- Voltaire—see end of 1779-1780.
- Voluntary Contributions—C. G. May 12 1798.
- Volunteers, by Shadwell—T. R. 1692—D. L. July 27 1711.
- Vortigern—D. L. April 2 1796—see end of the season.
- Vortimer—see vol. 10 p. 204.
- Volary of Wealth—C. G. Jan. 12 1799.

W

- Wager, or Midnight Hour—D. L. Nov. 23 1825.
- Walking Statue, or Devil in the Wine Cellar—D. L. Jan. 9 1710—L. I. F. April 11 1726—C. G. March 28 1769—see Devil in the Wine Cellar.
- Walker's characters—G. F. 1741-1742.
- Walks of Islington and Hogsdon—see vol. 10 p. 118.

- Wallace, by Walker—C. G. Nov. 14 1820.
 Wallace, by * * Bath March 10 1823.
 Wallack seems to have made his 1st app. at D. L. Oct. 10 1812.
 Wallis Miss—her characters—C. G. 1796-1797.
 Walloons—C. G. April 20 1782.
 Waltz—see vol. 8 p. 361.
 Wanderer—C. G. Jan. 12 1808.
 Wandering Boys—C. G. Feb. 24 1814.
 Wandering Jew—D. L. May 31 1797.
 Wanted a Governess—see D. L. June 3 1818.
 Wanted a Wife—D. L. May 3 1819—cut down to 2 acts Aug. 13 1821.
 Wanton Countess—see vol. 10 p. 158.
 Wanton Jesuit—Hay. 1731.
 Warde's 1st app. at Bath Dec. 28 1813—at C. G. Sept. 26 1825.
 Warlock of the Glen—C. G. Dec. 2 1820.
 Wary Widow—T. R. 1693, and vol. 10 p. 255.
 Watch-Word, or Quito Gate—D. L. Oct. 19 1816.
 Waterman—Hay. Aug. 17 1774—D. L. Dec. 6 1786—C. G. June 5 1797—D. L. June 3 1822—D. L. June 8 1829.
 Wat Tyler—D. L. Jan. 19 1733.
 Wat Tyler, by Southey—see vol. 10 p. 233.
 Way of the World—L. I. F. 1700—D. L. Jan. 8 and Feb. 14 1718—C. G. Dec. 7 1732—D. L. March 17 1740—G. F. Jan. 27 1742—D. L. Nov. 15 and 17 1750—D. L. March 16 1758—C. G. Nov. 24 1764—D. L. March 18 1771—C. G. Nov. 2 1776—D. L. Dec. 31 1776—C. G. Dec. 6 1782—C. G. Nov. 11 1784—D. L. May 23 1787—C. G. Dec. 18 1789—C. G. Nov. 7 1797—D. L. Nov. 22 1800.
 Ways and Means—Hay. July 10 1788—D. L. June 12 1798—C. G. Oct. 22 1819—C. G. April 26 1826.
 Way to get Married—C. G. Jan. 23 1796—D. L. June 17 1805—Hay. Aug. 28 1812—D. L. Oct. 19 1813—D. L. Oct. 26 1819.
 Way to get Unmarried—C. G. March 30 1796.
 Way to keep him, in 3 acts—D. L. Jan. 24 1760.
 Way to keep him, in 5 acts—D. L. Jan. 10 1761—C. G. March 24 1768—D. L. Oct. 31 1771—D. L. March 20 1776—

- C. G. Jan. 24 1776—C. G. March 5 1785—D. L. May 18 1786—C. G. Dec. 11 1789—C. G. Dec. 8 1797—D. L. May 10 1802—C. G. Feb. 5 1807—Hay. June 23 1810—C. G. July 11 1811—C. G. Oct. 1 1818.
- Weakest goes to the Wall—see vol. 10 p. 90
- Wealthy Widow—D. L. Oct. 29 1827.
- Weathercock, Mus. Ent.—C. G. Oct. 17 1775.
- Weathercock F.—D. L. Nov. 18 1805.
- Webb Mrs.—her characters—C. G. 1793-1794.
- Wedding, by Hawker—L. I. F. May 6 1729.
- Wedding, by Shirley—see vol. 9 p. 543.
- Wedding Day, by Fielding—D. L. Feb. 17 1743.
- Wedding Day, by Mrs. Inchbald—D. L. Nov. 4 1794—C. G. Oct. 12 1807.
- Wedding Night—Mus. Ent.—see end of Hay. 1780.
- Wedding, or Country Housewife—see vol. 10 p. 158.
- Wedding Present—D. L. Oct. 28 1825.
- Wedding Ring—D. L. Feb. 1 1773.
- Weeding of Covent Garden—see vol 10 p. 42.
- We Fly by Night—C. G. Jan. 28 1806—C. G. April 29 1817.
- Welch Heiress—D. L. April 17 1795.
- Welch Opera—see Hay. July—1731.
- Wells Mrs. — her Imitations, C. G. April 25 1788 — her characters 1792-1793.
- Werner—see Lord Byron 1820-1821 and Bath Feb. 10 1830.
- Werter—Bath Dec. 3 1785—C. G. March 14 1786—C. G. Dec. 23 1795.
- West Indian—D. L. Jan. 19 1771—C. G. Oct. 15 1773—C. G. Feb. 22 1786—C. G. Oct. 21 1797—C. G. Dec. 23 1807.
- Westmeon Village—see vol. 10 p. 193.
- Westminster Hall in an Uproar—Hay. Aug. 16 1785.
- Weston's characters—D. L. 1775-1776.
- Weston's return from the Universities of Parnassus—D. L. April 19 1775.
- West Wind—Bath May 20 1815.
- Wet Weather—Hay. July 20 1819.
- What a Blunder !—Hay. Aug. 14 1800—C. G. May 31 1803.
- What d'ye call it ?—D. L. Feb. 23 1715—L. I. F. April 2 1 0 —D. L. April 14 1738—C. G. April 28 1775—C. G. May 6 1782—Hay. Aug. 10 1784—C. G. April 19 1797.
- What is She ?—C. G. April 27 1799.

- What Next?—D. L. Feb. 29 1816.
- What's a Man of Fashion?—C. G. Nov. 27 1815.
- What we must all come to — C. G. Jan. 9 1764 — see Three Weeks after Marriage—C. G. March 30 1776 .
- What will the World say?—see vol. 10 p. 195.
- What would the Man be at?—C. G. May 8 1801.
- What you Will—see vol. 2 of Old Plays 1814-1815.
- Wheel of Fortune—D. L. Feb. 28 1795—C. G. March 10 1804 —D. L. April 29 1815—D. L. June 17 1817.
- When it takes place I shall keep my seat and get a Peep—C. G. July 7 1820.
- When you see me, You know me—see vol. 10 p. 92.
- Where shall I Dine?—C. G. June 18 1819.
- Where to find a Friend—D. L. C. May 20 1811—D. L. Nov. 23 1815.
- Whetstone's Park—see the end of Princess of Cleve D. G. 1681.
- Which is my Cousin?—Hay. Sept. 29 1825.
- Which is the Man?—C. G. Feb. 9 1782—D. L. May 12 1808—C. G. Dec. 17 1829.
- Which is the Master (from Castle of Andalusia)—C. G. May 15 1807.
- Whig and Tory—L. I. F. Jan. 26 1720—D. L. July 25 1729.
- Whim—see vol. 10 p. 201.
- Whincop's List of Dramatic Poets—see end of 1746-1747.
- Whistle for it—C. G. April 10 1807. .
- White Devil—see T. R. 1682.
- White Lady—D. L. Oct. 9 1826.
- White Lies—D. L. Dec. 2 1826.
- White Maid—C. G. Jan. 2 1827.
- White Plume—C. G. April 10 1806.
- Who can I be?—C. G. July 6 1818.
- Who'd have thought it?—C. G. April 28 1781.
- Who pays the Reckoning?—Hay. July 16 1795.
- Who's Afraid? by Jodrell—see vol. 10 p. 195.
- Who's Afraid? Ha! Ha! Ha!—Hay. Sep. 12 1805.
- Who's my Father?—C. G. April 13 1818—Hay. Sep. 3 1818.
- Who's the Dupe?—D. L. May 10 1779 — C. G. May 8 1795 — C. G. Feb. 3 1819—Hay. July 17 1828.
- Who's the Rogue?—C. G. May 15 1801.
- Who's to have her?—D. L. Nov. 22 1813.

- Who's Who?—D. L. Nov. 15 1815.
- Who wants a Guinea?—C. G. April 18 1805—Hay. Sep. 5 1812
—C. G. June 15 1814—D. L. May 28 1828.
- Who wants a Wife?—C. G. April 16 1816.
- Who Wins, or Widow's Choice—C. G. Feb. 25 1808.
- Wicklow Mountains (altered from Lad of the Hills)—C. G. Oct.
10 1796—Hay. Aug. 28 1810.
- Widow—see T. R. 1682.
- Widow and no Widow—Hay. July 17 1779.
- Widow Bewitched—G. F. June 8 1730—D. L. April 26 1786.
- Widow'd Wife—D. L. Dec. 5 1767.
- Widow of Delphi—C. G. Feb. 1 1780.
- Widow of Malabar—C. G. May 5 1790—C. G. May 23 1798.
- Widow of Wallingford—see vol. 10 p. 190.
- Widow Ranter—T. R. 1690.
- Widows Betwitched—C. G. Feb. 3 1829.
- Widow's only Son—C. G. June 7 1810.
- Widow's Tears—see 4th vol. of Dodsley 1744.
- Widow's Vow—Hay. June 20 1786.
- Widow's Wish—see vol. 10 p. 172.
- Wife for a Month—see Unhappy Kindness —D. L. 1697.
- Wife in the Right—C. G. March 5 1772.
- Wife of Bath—D. L. May 12 1713—revived with alterations at
L. I. F. Jan. 19 1730.
- Wife of a Million—see vol. 10 p. 226.
- Wife of Two Husbands—D. L. Nov. 1 1803—Bath Jan. 29 1823.
- Wife's Relief — D. L. Nov. 12 1711 — L. I. F. Oct. 7 1715—
D. L. Oct. 13 1736—C. G. March 26 1761 — C. G. April
10 1782.
- Wife's Stratagem—C. G. March 13 1827.
- Wife to be Lett—D. L. Aug. 12 1723.
- Wife well Managed—see end of D. L. 1714-1715 — Hay. Aug.
27 1789.
- Wigwam—C. G. April 12 1830.
- Wild Gallant—see Vere Street 1662, and T. R. 1667.
- Wild-Goose Chase—T. R. Jan. 11 1668—for the plot, see D. L.
March 7 and 9 1747.
- Wild-Goose Chace by Dunlap—see D. L. Feb. 1 1800.
- Wild-Goose Chase by Jameson—D. L. Nov. 21 1820.
- Wild Oats—C. G. April 16 1791—Hay. Aug. 13 1805—D. L.

- Jan. 31 1814—Hay. July 22 1817 — D. L. Oct. 4 1819 —
C. G. Oct. 4 1827.
- Wilkinson—see York Stage end of 1787-1788.
- Wilks Robert—see end of D. L. 1698—for his characters, see
D. L. 1731- 1732.
- Wilks William—D. L. Oct. 17 1715 discouraged by his Uncle
from going on the stage.
- Will—D. L. April 19 1797—D. L. Dec. 2 1799—C. G. June 28
1815—D. L. Oct. 17 1815—Hay. July 11 1820.
- Will and no Will—D. L. April 23 1746—D. L. March 22 1748.
- Will for the Deed—C. G. March 24 1804—Hay. Aug. 25 1806.
- William and Nanny—C. G. Nov. 12 1779.
- Williams Joseph—his characters L. I. F. 1699.
- Williams Charles—see D. L. May 31 1731.
- William Tell—D. L. May 11 1825.
- William Thompson—Hay. Sep. 11 1829.
- Wilmore Castle—D. L. Oct. 21 1800.
- Wilson Mrs.—her characters—C. G. 1785-1786.
- Wily Beguiled—see Hawkins 1773.
- Windsor Castle—C. G. April 6 1795.
- Wine does Wonders—Hay. July 19 1820.
- Win her and take her—T. R. 1691.
- Wintershall's last app.—T. R. 1679.
- Winter's Tale, by Shakspeare—G. F. Jan. 15 1741—C. G. Nov.
11 1741 and Jan. 21 1742—C. G. April 24 1771 — D. L.
March 25 1802—C. G. Nov. 11 1807—C. G. Nov. 28 1811
—Bath April 27 1813—C. G. Jan. 7 1819—D. L. Nov. 3
1823—C. G. Dec. 5 1827.
- Winter's Tale, altered by Garrick—D. L. Jan. 21 1756—D. L.
Jan. 27 1762—C. G. March 12 1774—D. L. Nov. 20 1779
—C. G. May 19 1783—D. L. May 1 1788—C. G. May 11
1792—C. G. Dec. 22 1795.
- Wise Man of the East—C. G. Nov. 30 1799.
- Wise Woman of Hogsdon—see vol. 9 p. 589.
- Wish—Mus. Ent.—D. L. May 2 1775.
- Wishes—D. L. July 27 and 28 1761—C. G. Oct. 3 1782.
- Wit at a Pinch—see Lucky Prodigal.
- Wit at several Weapons—see D. L. Jan. 11 1709.
- Wit in a Constable—see L. I. F. 1665.
- Wit of a Woman (F.)—L. I. F. June 24 1704.

- Wit without Money**—T. R. 1672—Hay. Jan. 4 and May 25
 1707—D. L. Oct. 8 1730 — C. G. April 11 1738 — C. G.
 April 11 1748—C. G. Jan. 28 1757.
- Wit's last Stake**—D. L. April 14 1768—D. L. April 24 1799.
- Wit**—L. I. F. Aug. 15 1661—for the plot see Reed 1744.
- Wits led by the Nose**—T. R. 1677.
- Witch**—see vol. 6 p. 72.
- Witch of Derncleugh**—Bath Jan. 30 1822.
- Witch of Edmonton**—see Ford's Works 1811.
- Witch of the Wood (F.)**—C. G. May 10 1796.
- Witches (Pantomime)**—D. L. Dec. 27 1762.
- Witch-Finder**—D. L. Dec. 19 1829.
- Witness**—see vol. 7 p. 135.
- Witty Combat**—see German Princess L. I. F. April 15 1664.
- Witty Fair One**—see vol. 1 p. 79.
- Wives as they were, and Maids as they are**—C. G. March 4 1797
 —Hay. Aug. 24 1810—C. G. March 19 1825.
- Wives Excuse**—T. R. 1692.
- Wives in Plenty, altered from Coquet**—Hay. Nov. 23 1793.
- Wives Revenged**—C. G. Sept. 18 1778—C. G. May 11 1790—
 C. G. Nov. 5 1795.
- Woffington Mrs.**—her characters—C. G. 1756-1757.
- Woman Captain**—D. G. 1680—D. L. March 21 1710—L. I. F.
 June 29 1716—revived as *Prodigal Hay*. Oct. 10 1744.
- Woman Hater**—see 10th vol. of Fletcher 1778.
- Woman made a Justice**—L. I. F. 1670.
- Woman killed with Kindness**—see vol. 4th of Dodsley 1744.
- Woman never Vext**—C. G. Nov. 9 1824.
- Woman's a Riddle**—L. I. F. Dec. 4 1716—C. G. Jan. 19 1748—
 D. L. Nov. 9 1759—D. L. March 12 1776—C. G. April
 3 1780.
- Woman's a Weathercock**—see L. I. F. 1667—for the plot, see
 vol. 10 p. 21.
- Woman's Love**—C. G. Dec. 17 1828.
- Woman's Prize, or Tamer Tamed**—D. L. April 30 1757.
- Woman's Revenge, or Match in Newgate**—L. I. F. Oct. 24 1715
 —L. I. F. Oct. 23 1730—see *Match in Newgate*.
- Woman's Wit**—D. L. 1697.
- Woman turned Bully**—D. G. 1675.
- Woman will have her Will**—see vol. 10 p. 98.

- Women Beware Women—see vol. 5 of Old Plays 1814-1815.
- Women Pleased—D. L. Nov. 8 1743.
- Women's Conquest—L. I. F. 1671.
- Wonder—D. L. April 27 1714 — G. F. Nov. 14 1733 — C. G. Nov. 1 1734—D. L. Jan. 12 1744—C. G. April 15 1748—C. G. March 25 1756—D. L. Nov. 6 1756 —C. G. Feb. 17 1761 — C. G. Nov. 27 1767 — D. L. April 24 1769 — D. L. Jan. 20 1775 — C. G. Oct. 20 1775 — C. G. Dec. 3 1784 — D. L. Jan. 3 1787 — D. L. Jan. 10 1797 — C. G. June 7 1808—Hay. Aug. 5 1819—C. G. Oct. 22 1822.
- Wonder of a Kingdom—see vol. 3 of Old Plays 1814-1815.
- Wonders in the Sun—Hay. April 5 1706.
- Wood Dæmon—D. L. April 1 1807—Bath Jan. 7 1813.
- Woodman—C. G. Feb. 26 1791.
- Woodman's Hut—D. L. April 12 1814.
- Woodstock—C. G. May 20 1826.
- Woodward's characters—C. G. 1776-1777.
- Wool Gathering—D. L. Jan. 6 1826.
- Word for Nature—D. L. Dec. 5 1798.
- Word for the Ladies—C. G. Dec. 17 1818.
- Word of Honour—C. G. May 26 1802.
- Word to the Wise — D. L. March 3 1770 — C. G. May 13 1777 —Bath Feb. 18 1796.
- World —D. L. March 31 1808—D. L. June 1 1815.
- World as it goes—C. G. Feb. 24 1781.
- World and the Child—see Collier 1744.
- World in a Village—C. G. Nov. 23 1793.
- World in the Moon—D. L. 1697.
- Wounds of Civil War—see Collier 1744.
- Wrangling Lovers—D. G. 1676.
- Wroughton's characters—D. L. 1814-1815.

X

- Xerxes—L. I. F. 1699.
- Ximena, or Heroick Daughter — D. L. Nov. 28 1712 — D. L. Nov. 1 1718 — C. G. March 21 1772.
- Ximenes—see vol. 10 p. 195.
- X. Y. Z.—C. G. Dec. 11 1810 — C. G. June 13 1818 — Hay. July 25 1818—D. L. March 3 1827.

Y

- Yard-arm and Yard-arm (Interlude taken from Netley Abbey)—Hay. Sep. 8 1806.

- Yates Richard—his characters C. G. 1782-1783.
 Yates Mrs.—her characters D. L. 1784-1785.
 Yelva, or the Orphan of Russia—C. G. Feb. 5 1829.
 Yes or No?—Hay. Aug. 31 1808.
 Yorkshire Tragedy—see end of D. L. 1713-1714.
 York Stage—see end of 1787-1788.
 You must be Buried—Hay. Aug. 11 1827.
 Young Charles—his 1st app. at Hay. June 22 1807—see Bath March—1830.
 Young Mrs.—late Miss Biggs—see end of D. L. 1803-1804.
 Young Admiral—see vol. 9 p. 548.
 Young Couple (F. from Discovery)—D. L. April 21 1767.
 Young Hussar—D. L. March 12 1807.
 Young Hypocrite—see vol. 10 p. 259.
 Young King—D. G. 1679.
 Young Men and Old Women—Hay. June 30 1792.
 Young Quaker—Hay. July 26 1783—Hay. Aug. 21 1795—
 D. L. Nov. 22 1798—Hay. Aug. 8 1800—Hay. Aug. 23
 1809—C. G. June 14 1811—Hay. Aug. 16 1819—Hay.
 Aug. 14 1823.
 Young Widow—Bath Dec. 1 1827.
 Younge Miss—see Mrs. Pope.
 Younger Mrs.—her characters—C. G. 1733-1734.
 Younger Brother, by Mrs. Behn—D. L. 1696.
 Younger Brother, or Sham Marquis—L. I. F. Feb. 7 1719.
 Yours or Mine—C. G. Sept. 23 1816.
 Youth, Love, and Folly—D. L. May 24 1805—Hay. April 27
 1825.
 Youth's Comedy—see vol. 10 p. 145.
 Youthful Days of Frederick the Great—C. G. Oct. 2 1817.
 Youthful Days of Mr. Mathews—Bath Nov. 9 1825.
 Youthful Queen—D. L. Oct. 24 1828.

Z

- Zapphira—see vol. 10 p. 200.
 Zara — D. L. Jan. 12 1736 — C. G. March 16 1751 — D. L.
 March 25 1754—C. G. Oct. 30 1755—C. G. Dec. 3 1774
 —D. L. March 7 1776—D. L. Dec. 15 1780—D. L. Oct. 10
 1781—C. G. Jan. 10 1782—D. L. Nov. 17 1784—C. G.
 Dec. 19 1796.

- Zelma—C. G. April 17 1792.
Zelmana—see end of L. I. F. 1704-1705.
Zembuca—C. G. March 27 1815.
Zenobia—D. L. Feb. 27 1768—C. G. Nov. 21 1776—C. G. May
5 1786—Bath April 4 1815.
Zingis—D. L. Dec. 17 1768.
Zobeide—C. G. Dec. 11 1771.
Zoraida—D. L. Dec. 13 1779.
Zorinski—Hay. June 20 1795—C. G. April 26 1796—Hay. Sep.
3 1808—Hay. Sep. 2 1811.
Zuliaman—Bath March 12 1814.
Zuma T.—see vol. 10 p. 220.
Zuma, or Tree of Health—C. G. Feb. 21 1818.



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